

# The Critic

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#### "The Century Dictionary." Vol. IV.\*

IT IS A remarkable achievement to have prepared, printed and published four volumes of a work like 'The Century Dictionary' in the brief space which has elapsed from Oct., 1889, when Vol. I appeared, to Nov., 1890, when the volume before us came out; but subscribers have indubitable evidence in the volumes themselves. The publishers have kept perfect faith, and more than faith, with their clients, for Vol. IV. has improved on its predecessors in variety, fullness and extent. Nearly 1500 cuts, often of a high order of artistic value, illustrate a quarto of 1324 pages, the largest and amplest of the series. The 4880 pages of the work as now before us contain about 152,000 words—a fact which foreshadows that the completed sextet will contain not 200,000 words, as at first conjectured, but nearer 225,000; thus transcending the original estimate of 6500 quarto pages by at least 500. Sentence of death was pronounced on at least 25,000 words as absolutely unfit to live, or at least as unworthy of the 'goodly fellowship' of current words; otherwise 'The Century Dictionary,' complete, would have reached the enormous number of 250,000 words.

A critical eye glancing over this fabulous vocal wealth will detect that it is not a mere miscellaneous word-heap dumped down on brilliantly white pages brilliantly illustrated: as such it would easily have been outstripped by the Chinese encyclopedias; but it is a mountain of living vocalisms, living utterances, living words representative of the life and thought and arts of living men in every imaginable line. The life and thought and arts of dead men, too, here exist almost in superabundance: overthrown philosophies, abandoned sciences, obsolete learning, antiquarian lore, have their epitaphs written in succinct and intelligible form, alongside of that philosophy and science and lore which still throbs and burns on the lips and in the laboratories of men. Indeed, a remarkable feature of this dictionary is its riches in illustrating common words, common English usages, contemporary enterprise of every sort; its unstinted definition of familiar terms, its independent discussions of words which have been copied from dictionary to dictionary until they seemed to have no meaning at all, or only a hackneyed one; the aptness of its quotations from sources old and new; and the incorporation of words long in existence but not previously found in dictionaries. Editors of such a word-book are perpetually exploring a 'dark continent' never before entered by pen of man, and are liable to come on discoveries of every kind from step to step. The *trouville* of this sort in Vol. IV., from M to P inclusive, is richer than in the other volumes.

One is struck, too, with the clearness and beauty of the illustrations, especially in sculpture, architecture, and zoölogy. These are evidently taken from the objects themselves: sections of churches, cathedrals, sculptural and ar-

chitectural monuments ancient and modern, vie in distinctness and completeness with figures of birds and animals that breathe. Few of the technical art-books excel 'The Century Dictionary' as a picture-book, and it will long remain a monument of this age in its detailed as well as encyclopedic grasp of this side of lexicographical science. For, pace Richard Grant White and his school, pictorial illustration is a most helpful and valuable adjunct to definition. A glance at an accurate picture or even outline helps to instant recognition of a fact quite as much in lexicography as in geometry; and in complicated technical definitions such as those relating to anatomy and physiology, mechanics and engineering, it becomes almost impossible to catch the meaning without aid from the graver's tool. Let any one attempt, for instance, to understand without the beautiful illustrations the definitions given in this volume of *metope*, *mosaic*, *organ-screen*, *pandean*, *parotid*, *Pusitellian*, *pokal*, *polyfoil*, *portal*, etc., and see what the result would be. It would be like listening to a definition read rather than looking at it visualized; while the illustrations of these words themselves have historic value of their own as being genuine archaeological detail taken from the Elgin marbles, the apse and basilica of Torcello (*mosaic*), the nave and choir of Rheims and Lincoln Cathedrals (*organ-screen*), the head of Athené Farnese (*parotid*), the Perseus of Benvenuto Cellini; the portal of Lichfield Cathedral (*polyfoil*), the west front of Peterborough Cathedral (*portal*), etc. Egyptian architecture and sculpture are no less helpfully defined by charming bits of real remains, such as pictures of the Pyramid of Ghizeh (*pyramid*), the Temple of Edfou (*pylon*), Karnak (*propylon*), Osiride columns in the Ramesseum at Thebes, and the obelisks of Thothmes and Hatsosou. The museum of Cairo furnishes vivid sketches of *mummy-cases* and *mummy*. Illustrations of this sort are seen to be indispensable.

No less so, when we come to sciences such as mechanics, botany, music, printing, phonography, ship-building, etc., appear the figured representations of difficult or complicated pieces of machinery, instruments, processes, etc., as *passenger-engine*, *microscope*, *mangonel*, *monitor*, *organ*, *paddle-wheel*, *pilot-boat*, *printing-machine*, *phonograph*, and the like. How easy it becomes to distinguish an ostrich from a peacock, a parrot from a pouter when we have actually seen the creatures themselves at a 'Zoo' or, what is 'next best,' in the pictured 'Zoo' of 'The Century Dictionary'! *Merino rams*, *merlins*, *mule-deer*, *orang-utans*, *plarmigan* might be discussed from now till doomsday without an accurate understanding of their peculiarities, unless the reader were aided by the artist's pencil in storing up in his own mind characteristics and *differentia*. Object-teaching is now universally recognized as the best method of imparting a knowledge of familiar as well as of unfamiliar objects; elaborate kindergarten systems are founded on this principle; and children even are taught delicate discriminations by hanging up before them pictures or playthings representative of unknown things. A dictionary like this is therefore only yielding to universal demand when it becomes a vast picture-gallery, a Vatican and Uffizi combined, of universal knowledge, in which everybody is free to wander and study with the definitions as their cicerone.

#### The Author of "Two Years Before the Mast"\*

BIOGRAPHY pure and simple is a form of literature that never grows antiquated; and the Life of Richard Henry Dana, by Charles Francis Adams, Jr., will be read rather because it is the well-told story of a human being's life, than because the world is specially anxious to learn about Mr. Dana himself, whose personal character may be said to have been wanting in qualities that command popular interest and sympathy. Aristocratic in feeling, arbitrary in temper,

\*The Century Dictionary. Edited by W. D. Whitney. Vol. IV. M to P. \$15. The Century Co.

\*Richard Henry Dana. By Charles Francis Adams. 2 vols. \$4. Houghton, Mifflin & Co.

indomitable and persistent in endeavor, always earnest for the right, poor himself and yet the advocate and helper of the needy and oppressed, handicapped by a certain unworldliness of nature, thwarted in honorable ambitions, bending and finally breaking beneath the load of unrequited effort, Mr. Dana led a life which not only lacked the prominence that would have shed a present lustre on his name, but also contributed nothing of great and lasting importance to the achievement of his time. Primarily a lawyer and political moralist, his life had neither the professional weight of Story's, the political importance of Adams's, nor the ethical significance of Sumner's; it is undoubtedly his position in contemporaneous annals, rather than his personal dominance, that makes the record of his life a valuable addition not only to the collections of the Massachusetts Historical Society, but to the steadily growing library of national biography as well.

Richard Henry Dana (the third bearer of the same baptismal names) was born on Aug. 1, 1815, in Cambridge, Mass., of an old and distinguished Massachusetts family. His father and his grandfather before him had been men of eminence—the former a poet and man-of-letters, the latter a jurist and at one time Minister to Russia. His boyhood, passed in the bosom of a cultivated family in a university town, was rendered a trifle more sombre than it would otherwise have been by the early death of his mother. It was during his junior year at Cambridge that impaired eyesight led him to take the sea-voyage which resulted in his world-famous book, 'Two Years Before the Mast.' On his return he finished his college course, entered upon and completed his preparation for the practice of the law, and was admitted to the Massachusetts Bar in 1840. His nautical experience and the fame of his book at once brought him a number of admiralty cases, and a large part of his practice continued to the end to be of a maritime nature.

Laborious work at his profession, marriage, the production of a second book ('The Seaman's Friend'), other literary work, and the delivery of a few lectures at the New England village lyceums filled the years down to 1848, when he made his entry into political life as chairman of the Free Soil meeting in the Tremont Temple. This was a most important step in his life; and from this moment he endeavored to succeed in two professions—the law and politics,—an achievement few men have found possible. Although he had a distinct inclination for a political life, remarkable qualities as a debater, intrepidity and excellent legislative capacity, he lacked what might be called the political faculty.

It is at this formative period of his life, when opinions became convictions and idiosyncrasies began to crystallize into that personality which the world knew, that the admirable work of his biographer shows to best advantage. His insight into Mr. Dana's character, his appreciation of his capacity is particularly acute. He gives an impartial record of his political views and of the influence they had on his professional and forensic career. Speaking of the period between 1856, when he, the biographer entered Mr. Dana's office as a law student, and the year 1861, when Mr. Dana was appointed United States District Attorney, Mr. Adams says:—

Dana's life, in short, through all these years was one of drudgery; cheerful drudgery, it is true, for he was always interested in his work, and he wore himself out uncomplainingly and even willingly—almost as a matter of course. None the less, he did wear himself out; and the saddest feature of the process was that he did so, not battling over great principles in supreme tribunals, but fighting petty causes in inferior courts.

In 1856 Dana had made his first trip to England and had there been accorded a brilliant reception. Indeed, he was almost better known in that country, where the admiration for his 'Two Years Before the Mast' had made him a vast number of friends, than in America. His occasional visits to England were always grateful recreations to him, and it

was most unfortunate that the nomination to the Court of St. James of a man so esteemed by the English and so in touch with their social life should have been rejected by the Senate. Mr. Dana was one of the original members of that distinguished coterie, the Saturday Club, at whose symposia at the Parker House were often assembled Emerson, Agassiz, Longfellow, Motley, Hawthorne, Sumner, Grey, Adams, Felton, and many others who like him have now passed away. To Mr. Dana's unusually wide range of reading Mr. Adams is understood to have done scant justice.

Space will not let us speak at length of the part Mr. Dana took in the fugitive slave cases, especially in the rendition of Antony Burns; of the annotation and editorship of 'Wheaton's Elements,' which was published in 1866, and which involved him in that intolerable contest and litigation with William Beach Lawrence; nor of the English Mission, ten years later, all of which Mr. Adams has recounted with sagacity. Of the later years of his life, little is to tell. Still in what should have been the prime of life, he had in a measure lost step in the march of the times. After 1877, when he was selected to be one of the arbitrators of the Fisheries Award at Halifax, he took no active part in public or professional affairs. The strain under which he had passed the forty years of his professional life began to tell upon him. One ambition possible of achievement yet presented itself to him—that of putting his remaining force into a book upon jurisprudence. His labor on 'Wheaton's Elements' had prepared him for such a work, and consequently, in 1878, he gave up his practice, and with his family sailed for Europe, there to find the leisure and health to write a treatise on international law. But this was not to be; for on the sixth of January, 1882, this man of really great literary and intellectual equipment died at Rome—spent at the age of sixty-six from over-work and baffled powers.

#### More Tracts from Tolstoi\*

THE NAME of Tolstoi still has its lure, apparently. Five of his volumes are before us: 'The Dominion of Darkness,' 'Toil,' 'Gospel Stories,' and three editions of 'Work While Ye Have the Light.' But whatever the vogue which this may imply, and whatever the eagerness of translators and publishers to meet such a vogue, the task of criticism becomes more and more difficult in regard to the books which the great Russian seer is now giving to the world. Whether from the standpoint of literature and art, of moral or spiritual philosophy, or of any new gospel and practice of living, we find ourselves equally adrift—unable to apply our own standards and principles or to adjust ourselves to the conclusions and consequences he would have us adopt.

For example, in so far as we are concerned, the drama of 'The Dominion of Darkness' seems absolutely to have no excuse for existence; nor can we believe that in any country, civilized or uncivilized, such a hideous picture could serve any moral purpose—such a maze of human, or rather bestial, aberration could solve any problem of the darkness. In 'Toil' we have the Tolstoi doctrine pure and simple; or, as we are told, the doctrine of the peasant Bondareff, 'inspirer of Tolstoi's social theories'—namely, the salvation of society and of the individual by manual labor. 'In the sweat of thy face, thou shalt knead thy bread.' For herein consists all the law of all the prophets. And again the same hopeless depression comes over us, as we read page after page of such logic as would prove the blessedness of the poor by invective against the rich, and the law of brotherhood and love by resentment and hate. 'Man is a hypocrite,' Bondareff sums up. 'I now hate all of mankind, and that is why I will not have them touch my coffin after I am dead.' 'Gospel Stories' are already familiar to us in the form of booklets and in other collections of Tol-

\* 'The Dominion of Darkness: A Drama. 25 cts. Tolstoi. 25 cts. Chicago: C. H. Sergel. Gospel Stories. Tr. by N. H. Dole. \$1.25. Boston: T. V. Crowell & Co. Work while Ye Have the Light. 25 cts. Chicago: C. H. Sergel. 25 cts. St. Louis: The Waverley Co. 25 cts. New York: United States Book Co.



stol's works. They are full of radiant passages and of a sort of mystic realism which is altogether unique.

'Work While Ye Have the Light' is in some way an antidote to 'The Kreutzer Sonata,' inasmuch as it maintains and justifies the sanctity of marriage. It is a story of early Christian times, and in contrasting the Pagan and Christian life, the author finds precisely his opportunity to decry society as it exists to-day, founded upon love of self and material possessions, and to hold up society as it ought to be, the ideal community founded upon brotherly love, equal service and equal reward. Here also we find ourselves stranded, lost in theories unsupported by evidence, and landed in a parable which can only have symbolic relation to life, and no concrete and practical application such as Tolstoi would like us to believe. We come, however, upon beautiful and spiritual suggestions which reveal the master-touch, the master-spirit. 'God's work is within you. Approach it and become not a workman, but a son, and you will be co-partner of God who is infinite, and a sharer in His work. With God, there is neither little nor great; and in life there is neither little nor great: there is only straight or crooked. Enter on the straight road in life and you will be with God, and your work will be neither great nor little: it will be God's work.'

#### Nadaillac's "Prehistoric America"\*

THE REMARKABLE discoveries which within the last thirty years have revolutionized all opinions concerning the earliest inhabitants of Europe have found their most careful and judicious chronicler in the Marquis de Nadaillac. His principal work on this subject, entitled 'Les Premiers Hommes et les Temps Préhistoriques' ('Primitive Men and Prehistoric Times'), describing the Stone Age of Europe and the relics of the ancient populations of the Old World, was received with so much favor that he was led to supplement it by tracing the analogous period in America. The present work covers the entire field of the Western continent from the earliest times, beginning with 'Man and the Mastodon,' and comprising the 'kitchen-middens and the caves,' the mound-builders, the cliff-dwellers, Central America (including Mexico) and its ruins, Peru, a general account of the 'Men of America,' and a summary of the speculations as to their origin. Its readers will find in its succinct but clear descriptions and its abundant illustrations a thoroughly satisfactory account of that 'new world' which Columbus gave not merely to 'Castile and Leon,' but to all humanity; for even the natives of this hemisphere cannot be said to have known their own continent until he and his successors disclosed its vast limits. And we, its latest colonists, are only beginning to understand how far back in the ages the lives and works of our predecessors can be traced.

The special merits of the present work are found in the wide scope and minute accuracy of the learning which it displays, and the judicial impartiality with which all dubious statements and conflicting theories are discussed. The American editor, whose explorations of the northern and western portions of our continent have gained him a distinguished reputation as a scientific investigator, has added many facts, and has, with the author's sanction, condensed, and in great part rewritten, the concluding chapter on the 'Origin of Man in America.' The translator has done his work conscientiously, and has well preserved the lucid and attractive style of the original.

The present issue, it should be stated, is not a new edition, but a reprint, in a less expensive and less cumbersome form, of the original edition of 1884. Nothing of that edition has been omitted, and the book, with thinner paper and less affluence of margin, is still a handsome volume, fit for any library. The discoveries made within the last six years cannot be said to have seriously affected any of the conclu-

sions set forth in the book, which remains the most trustworthy summary we possess of native American characteristics and culture, as they appeared to the first explorers or have been disclosed by the latest inquiries of science.

#### Riley's "Rhymes of Childhood"\*

MR. RILEY'S verse has acquired great popularity, and it is not difficult to explain why it has done so. It is simple, direct, and melodious. It deals with familiar things. It puts into song the common experiences of life—joy, grief, love, heroism, and death. It is written in the dialect of a plain and honest folk, and it is constructed with a true poet's care for its art. When he does not write in dialect—and we wish these occasions were more frequent,—Mr. Riley still preserves the main characteristics of his art. He has a keen appreciation of nature, a strong affection for his fellow-beings, and he is very fond of little children,—knows and loves them, otherwise he could not have made these charming 'Rhymes of Childhood,' which have just appeared in book form. The volume opens with 'The Raggedy Man,' who, since his introduction to the public last month in *The Century*, has visited nearly every town in the country. We find some of the verses here that were printed in 'Afterwhiles,' none so thoroughly delightful as 'The South Wind and the Sun,' which is full of such felicitous passages as

the humming-bird that hung  
Like a jewel up among  
The tilted honey-suckle horns, . . .

and such facetious felicities as

the winesap blushed its reddest  
As they spanked the pippins ripe.

Here also are favorites, long in our scrap-book of clippings: 'Waitin' fer the Cat to Die,' 'That-air Young-un,' 'Little Orphant Annie,' 'Little Haly,' 'Down Around the River,' and 'A Life-Lesson.' The tenderest and simplest of these rhymes not in dialect is 'The Lost Kiss,' which we are quite sure all lovers of children and of Mr. Riley's verse will remember. The best song of nature is the 'Time of Clearer Twitterings,' where

the bittern, as in fright,  
Darts, in sudden, slanting flight,  
Southward, while the startled crane  
Films his eyes in dreams again.

But outside of the dialect verse, our preference is for 'In Swimming Time' and 'The Hunter Boy,' the latter containing this exquisite quatrain:—

O My Hunter! tilt the cup  
Of thy silver bugle up,  
And like wine pour out for me  
All its limpid melody!

Happy poet, who can write such happy rhymes! Happy little nephew, who owns this poet for an uncle! Happy all children, who shall have a chance to know this fascinating little book!

#### "Honda the Samurai"†

THE MOST picturesque event of our times, the Japanese political and social revolution, has found a serious historian in the Rev. Dr. William Elliot Griffis, who gave us, years ago, a permanently valuable work on 'The Mikado's Empire.' He was present in Japan during the closing passages of the struggle between feudalism and modern civilization, and witnessed scenes that can hardly be paralleled outside of Mark Twain's 'Connecticut Yankee at the Court of King Arthur.' He is free from Western prejudices, yet is not so much in love with the Japanese as to ignore or disguise their failings. He has made a study of their religious systems and of their literature and arts; and—a point of capital importance—he appears to share, or at least to understand, their feelings.

\* Prehistoric America. By the Marquis de Nadaillac. Translated by N. D'Anvers. Edited by W. H. Dall. With 219 illustrations. \$2.25. G. P. Putnam's Sons.

\* Rhymes of Childhood. By James Whitcomb Riley. Bowen-Merrill & Co.  
† Honda the Samurai. By William Elliot Griffis. \$1.50. Congregational S. S. and Pub. Co.

These advantages stood him in good stead when he wrote his history of Japan, and the young people for whom 'Honda the Samurai' was written are heartily to be congratulated on the author's abounding familiarity with his subject. The story is that of a gentleman soldier (samurai) of the province of Echizen, a type of the Young Japan of thirty years ago. Like many others of his class, he hates with an equal hatred the usurping Government at Yedo and the foreigners who desire to open the country to commerce. He abjures his fealty to his clan and feudal lord, and proceeds to the capital to conspire against the Shogun and to assassinate Commodore Perry. Arrested, he is saved from prison by his former master, and being brought in contact with more liberal and better informed men, he is converted to the policy of progress which has, so far, had such a remarkable success. It is a fault of the story that the conversion, its main point, is not sufficiently explained. We should like to be shown more plainly the processes by which a mind of the mediæval sort could be brought in a few years to a thoroughly modern complexion. But, on the other hand, a most minute and vivid picture is given of the circumstances of Honda Jiro's life, as a samurai, as a wandering ronin or knight errant, and as an agitator in favor of the new order of things. The story opens, in 1852, among the 'castle-people' and towns-people of the remote city of Fukui, on the western coast, most of them living in absolute ignorance of everything outside of 'Great Japan'; and ends with a short account of the civil war between the southern clans and the Yedo Government, which led to the overthrow of the latter. It is full of incident, is written in a clear, agreeable style, and is illustrated from designs by native Japanese artists.

#### Poetry and Verse

AN EDITION of Shelley's Poetical Works, complete in one volume, and edited by Prof. Edward Dowden, is uniform in style with the excellent editions of Wordsworth, Tennyson and Matthew Arnold, which the same house has brought out. The body of the poems is substantially the same as that in the Rossetti and Forman editions, but the order of arrangement is slightly different. Prof. Dowden's contributions are an introduction, wherein the life and work of the poet are sketched in a concise and agreeable manner; a valuable series of notes based upon the texts of Rossetti and of Forman; and a list of Shelley's principal writings. The book is, therefore, well supplied with such auxiliary matter as is desirable, and it is a convenient and serviceable edition for the library, to be used either for reference or for general reading. It is well bound and well printed in clear type on double-column pages. The editor in his introduction says: 'No poet ever sang more directly out of his own feelings—his joys, his sorrows, his desires, his regrets'; and justly adds: 'What he has written acquires a fuller meaning when we understand its source and its occasion.' Prof. Dowden's essay is itself a great help to the reader in this particular, giving as it does a brief statement of the conditions under which all of the more important poems were written. The appearance of this edition of Shelley makes us wish that the same publishers would give us a complete Keats. The Palgrave edition is good so far as it goes, but it might be made more complete and printed in larger type. (\$1.75. Macmillan & Co.)

OF BOOKS that are dear to lovers of poetry, none is more deservedly so than 'The Golden Treasury' of Francis Turner Palgrave, newly re-elected Professor of Poetry at Oxford. Its contents fully justify the editor in his sub-title—'The best songs and lyrical poems in the English language.' Surely if all the best are not to be found in this volume, all that are in it are of the best. As an anthology of English lyrics it is a masterpiece. Its arrangement is logical, the selections are given in a happy sequence, and the editor's notes—a valuable commentary on the contents—give a concise sketch of each of the periods into which he has divided his work. The new edition of this golden little treasury contains some new lyrics; but, as Prof. Palgrave states in the preface, nothing is added 'from those poets whose loss the English-speaking world has had to deplore since the book was first published,' which was in 1861. The collection was somewhat augmented in the edition of 1883, and the present edition, from new and larger plates, contains a few new lyrics, for some of which Prof. Palgrave acknowledges his indebtedness to the admirable volumes

edited by Mr. E. H. Bullen. We still have an old-time affection for the earliest edition—the little book which gave a name to a series of delightful collections of poetry and prose; but it must be said that this new edition is an improvement in the matter of size, the type being so much larger and clearer. (\$2.50. Macmillan & Co.)

A VOLUME containing very uneven work is 'Lyrics; Fjelda, etc.,' by Joseph Hudson Young. The author's 'Invocation' is better than anything that follows it. His sonnets on the months are rather mechanical, and are too irregular to be pleasant reading. 'Miss Clara St. Claire and Her Millionaire' is an Ingoldsby echo and is bosh; and this stanza from a poem to 'Adelaide Neilson' is ludicrous:—

Yet still thou shinest, moving toward that Sphere  
Whose gates are never shut;  
And where at last thy spirit will appear  
A seraph glorious.—But,

The 'But' ought never to have appeared till the gates of that stanza were shut. (Funk & Wagnalls.)—'ETCHINGS IN VERSE,' by Charles Lemuel Thompson, suggests the metrical recreations of a clergyman. These etchings all have morals instead of climaxes. Even Longfellow was too much given to this sort of thing, and when he did it the poem usually ended where the moral began. Mr. Thompson occasionally gets confused in his tenses, and there are frequent instances of carelessness in his rhymes. But the most striking fault in his volume is the somewhat comical inversion in these lines:—

Whate'er I see or feel or do  
Before I've felt and done,—

which says just what it did not mean to say. The book has been attractively printed at the University Press, Cambridge. (\$1.25. A. D. F. Randolph & Co.)—'ARCADE ECHOES' is a small collection of verses selected from *The Virginia University Magazine*, and arranged by Thomas L. Wood. In kind they are like what one finds in the columns of college periodicals; the best of them gay, light and frolicsome,—the poorest grave, dull and wearisome. In appearance the book resembles the little volumes of American verse published by the F. A. Stokes Co. (\$1. J. B. Lippincott Co.)

WE HAVE NOT been able to find much that is unusual in the 'Poems, Ballads, and Bucolics' of H. D. Rawnsley. It seems to us the kind of verse that anybody with a fair knowledge of prosody and some skill in telling a story might write. Many of Mr. Rawnsley's ballads owe their birth to newspaper paragraphs; such are 'Sister Rose Gertrude,' 'The Ballad of the Cleopatra,' 'The Foreman King,' and 'Daniel Periton.' The bucolics are written in Lincolnshire dialect, which, to say the least, is hard to read. Their themes often remind us of the verse of Mr. Will Carleton and the author of 'Samantha,' etc. The poems have no wings, and wingless poems are like sailless ships. The author writes sincerely and always with feeling, but this volume does not encourage us to believe that he is a poet. (\$1.75. Macmillan & Co.)—A Dainty booklet of verses is 'Rose-Ashes,' by Carrie Stevens Walker, who writes agreeably of the picturesque Californian scenery amid which she dwells. Her other pieces have been inspired by the more serious questions of life, love, and death. (San Francisco: C. A. Murdock & Co.)—'WINONA' is a Dakota legend, in rhymed pentameters, told by Capt. Eli L. Huggins. Other verses in the same volume include lyrics, sonnets and translations. The author is too much given to pentametrical forms, and his work is very uneven. A sonnet entitled 'Society' closes with this couplet:—

Fashion forbids to rise above a plane  
That dudes and lah-de-dahs can just attain.

Such a couplet as this calls for no comment. (\$1.25. G. P. Putnam's Sons.)—'DREAMY HOURS' is a collection of verses, smooth of rhythm and rhyme, written by Franklyn W. Lee of the St. Paul (Minn.) *Daily News*. The book contains a portrait of its maker. (St. Paul: Sunshine Pub. Co.)

#### Recent Theological and Religious Literature

ONE OF Archdeacon Farrar's latest publications is a picturesque and scholarly volume on 'The Minor Prophets.' With his usual industry, and doubtless with the assistance of a staff of 'literary hacks,' in the form of readers, reference-verifiers, and copiers, he has culled out amazingly abundant materials from stacks of commentaries of all ages, though the French and German commentators are most drawn upon. Apparently, too, the author is more familiar with the text of the Septuagint Greek version than with that of the Hebrew. Nevertheless, it is evident at once that here, in cheapest mechanical form and most popular literary dress, is one of the most service-



able books for the ordinary reader yet written on the subject of the minor prophets. The old seers, statesmen, and preachers of Israel and Judah become very real men to us as we read the glowing rhetoric of their latest interpreter. Despite his verbosity and lack of originality, Archdeacon Farrar stands first among that useful class of literary middlemen between producers and consumers of knowledge. He is one of the cleverest of purveyors. Very properly, the book of Jonah is treated by itself, as a work of imagination with a moral purpose, the traditional view that it is actual history being abandoned. It is more than hinted that the unique reference in Matthew xii. 40 is looked upon by the greatest modern exegetes as a gloss not in harmony with the three other references in the Gospel to 'the sign of the prophet Jonas.' (\$1. A. D. F. Randolph & Co.)

'HERMETIC PHILOSOPHY' is put forth as the first of a series of lessons and general discourses in occult science with a view to bringing before students of Western occultism the system as it was taught in Egypt, Chaldaea, Greece and other countries. The little volume is written, or rather compiled, by 'An Acolyte of the H. B. of L.,' who lays no claim to originality in his work, which is merely the rendering and presentation of principles and aphorisms found in known and unknown writers, selections from the 'Divine Pymander,' from Plotinus, etc. To the uninitiate, it must be confessed, much of the text is dead letter, but we come with pleasure upon lucid and felicitous readings. 'That in which the good predominates turns towards the Good. Let us become good; in order that we also may become the choice of the Gods. . . . If thou dost receive instructions on the outward plane, do with them as God will ultimately compel you to do: carry them to your most exalted Ego for him to rightly interpret and approve. Put your trust blindly in no man, but rely solely in Him.' (\$1. J. B. Lippincott Co.)—IN THE EXCELLENT series of the Smaller Cambridge Bible for Schools, we have now the fifth volume, which is ably edited by Prof. J. Rawson Lumby, D.D. In these diminutive tomes are packed the fruitage of lifelong scholarship. Dr. Lumby understands the art of luminous condensation. (London: C. J. Clay & Sons.)

THOSE WHO venerate the memory of the late Lord Bishop of Durham, the Right Rev. J. B. Lightfoot, will welcome the little volume of his 'Sermons' in the Contemporary Pulpit Library. The thirteen discourses here sheaved together are printed from the reporter's notes, but are smooth in form as they are rich in thought. Three of them treat of Christianity and Paganism, one of Woman and the Gospel, and one of Pilate. Very suggestive is the sermon, 'The History of Israel an Argument in Favor of Christianity.' 'The Consciousness of Sin Heaven's Pathway' is tender and spiritual. The tone of the sermons is high, the quality fine, and the aroma that of a mind in which great learning and deep spiritual experience were happily united. The type is large and easy to the eyes. (\$1. T. Whittaker.)—SEEKERS AFTER good religious reading for Sunday will find it in a volume compiled and edited by the Rev. Frederick Langbridge, and entitled 'What to Read: Sunday Readings in Prose.' The present volume is the fourth in a series by the same editor. We note a great variety of material, selected with excellent taste and illustrating catholic Christianity, as held by those to whom the private interpretation of the Bible is not a sin. Trench, Fox, Guthrie, Spurgeon, Vaughan, Macmillan, Livingstone, Ruskin, Calvin, Perowne, McLeod, are here. We miss from this 'sacred prose' some of the rich lore of saints of the Roman form of the faith, but the general plan of the work is excellent. (60 cts. F. H. Revell Co.)

A GOOD EXAMPLE of old things put to new uses is afforded in a handsome volume sent forth by the pastor of the Broadway Tabernacle in New York City, the Rev. William M. Taylor, D.D. It is entitled 'The Miracles of Our Saviour Expounded and Illustrated,' the sermons being thirty-two in number. The miracles have often been treated critically, have been delightfully annotated by Trench, have been used as projectiles by various controvertists against each other, but rarely have they been made by systematic analysis direct vehicles of instruction and the building up of character. Every page of this volume shows the traces of a master of the homiletic art. Exposition and application seem equally felicitous. The apologetic element is almost wholly eliminated, the one purpose of the preacher being instruction that shall compel action. (\$1.75. A. C. Armstrong & Son.)—MR. ANDREW W. MADISON has written a pamphlet entitled 'The True Theory of Christianity; or, The Lost Book.' It is a running commentary on things men should know. It is stuffed with platitudes, and reminds us of sermons that have been lying so long in the 'barrel' that even

the few grains of original salt have lost their savor. The author's idea seems to be that Jesus should be held up to the world less as a god than as a friend and elder brother. (15 cts. New York: A. W. Madison.)

PROMPTLY in the field and equipped for every device to save thinking or original study (or to stimulate both, according as the book is used), appears 'Illustrative Notes: A Guide to the Study of the Sunday school Lessons for 1891.' The authors are Rev. Jesse L. Hurlbut, D.D., and Robert R. Doherty, Ph.D. The volume swells with a plethora of learning to nearly five hundred pages, and the interior contents include original and selected expositions, plans of instruction, anecdotes, practical applications, archaeological notes, library references, maps, pictures and diagrams. In fact, to look at this volume from preface to index, one can find little fault with its well-arranged matter. It has pretty much all that the average Sunday-school teacher wants ready at hand, and is a library in itself. Nevertheless, we cannot but think that this great mass makes a lazy man's load. With all its fulness the tendency of such a book is to weaken, rather than to strengthen the intellect. One cannot but feel, also, that the days of the 'international system' of lessons—that is, giving the Bible in chunks and slices, without much logical order—is about over. This book, so packed with labor-saving devices, is an admirable exponent of the strength and weakness of the method which it follows. Very little of the critical and inquiring spirit marks its pages. Jonah and our other old friends are seen through the lenses which tradition, and what is in many places still counted as orthodoxy, fit to the eyes of the Sunday-school children. (\$1.25. Hunt & Eaton.)

IT IS A very high compliment to the Boston Monday Club that there should be announced this year two volumes of sermons on the International Sunday-school Lessons for 1891. The Monday Club is composed of fourteen of the younger Congregational Ministers in or near Boston, and their annual volume for 1891, out in September, was marked 'Sixteenth Series.' The Presbyterian Board of Publication tried a similar venture for one or two years, and this year the Baptists and Methodists send out their sheaves of fifty-two sermons. The volume issued by the latter is 'Boston Homilies: Short Sermons on the International Sunday-school Lessons for 1891,' by members of the Alpha Chapter of Boston University. The contributors are from many States. We find the sermons as a rule good specimens of the homiletic art—terse, clear, forcible and apt. As all the fifty-two discourses are compacted within 408 pages, none is too long or wordy, while some are notably full of snap and fire. We see, too, that the Methodist brethren read and think in contemporaneous literature, as well as in the fathers and founders of Methodism. We have found only one footnote, and the page is clean and attractive. Teachers of the right calibre will heartily appreciate this volume. (\$1.25. Hunt & Eaton.)

RICHLY ILLUSTRATED with the realistic and suggestive electro-types first prepared by French artists for Renan's Life of Jesus, as well as with scores of others gathered from various sources, a Philadelphia house sends forth in gorgeously stamped and gilded covers a volume of 'Stories about Jesus, Our Lord and Saviour: His Wonderful Words and Works.' The Rev. C. R. Blackall and Mrs. Emily L. Blackall have compiled the volume from forty-five standard works on the life of Christ. Their method is realistic yet reverent, following the data of science and observation, rather than scholastic or artistic traditions. In literary merit and scholarship the work is somewhat above the average of books for children, and is a commendable presentation of both the divine and human side of Jesus. (\$1.25. American Baptist Pub. Soc.)—'THE WORLD MOVES: All Goes Well,' by a layman, is a series of rambling talks about current religious thought. The author has 'communed' for twenty years or so with 'the Orthodox Church, where people of other persuasions congregated.' In this dialect, which we have put in quotation-marks, he discursively chats on through exactly two hundred pages. The paper is thick, the literary matter thin, the binding neat but the logic slovenly, while the reason for the existence of the book is problematical. Nevertheless, such garb put in print may wake up some of the sleepy and unthinking to the fact asserted in the title. The author, however, is hardly a Galileo, except possibly in the wise withholding of his name. (\$1. J. G. Cupples Co.)

THE French novelist, Elie Bertrand Berthlet, died last Sunday, at the age of seventy-five. He was the author of 'Le Braconnier des Catacombes de Paris,' 'La Bête du Gévaudan,' 'Le Gentilhomme Verrier,' 'Les Drame du Cloître,' 'L'Oiseau du Désert' and 'Le Fou de Saint-Didier.'

## Shakespeariana

EDITED BY DR. W. J. ROLFE, CAMBRIDGE, MASS.

*Rev. Dr. Nicholson's Refutation of the Donnelly Cipher.*—A Chicago correspondent congratulates me on 'knocking out the foundation of Donnelly's "Cryptogram" in *The North American Review*,' but would like to know 'whether any complete refutation of the cipher as a cipher has been published.' This work has been most thoroughly done by Rev. A. Nicholson, LL.D., of Leamington, England, in a shilling pamphlet entitled 'No Cipher in Shakespeare' (London, 1888), not republished in this country. The author shows that the so-called cipher 'yields any solution at will'; as well it may when the arithmetical 'law of combinations' demonstrates that there are over three million chances (3,309,000, to be exact) of getting any story one chooses out of the Folio of 1623 by means of it. He illustrates this by getting, by Donnelly's own methods, using each of his five 'root-numbers' in succession, a five-fold testimony to Shakespeare's authorship of the plays and also his engagement as an actor at the theatre called the Curtain: 'Master William Shakespeare writ this play and was engaged at the Curtain'—the *William* being made up of *Will, I, am*, and the *Shakespeare* of *Jack and spur* or *Shak'st and spur*, as by Donnelly. He also obtains the following by the 'interlocking of the root-numbers,' a method on which Donnelly lays much stress: 'Will Shakespeare, gentleman, son of John, gave a tragic volume to the stage, which hath won praise from greatest noble and dullest peasant, rendering him remembered in all time'; and this statement is evolved from a single page (75) of the Folio, not from several pages in the hop-skip fashion of Donnelly. In reply, that gentleman challenged Dr. Nicholson to bring out similar results with other than his root-numbers. He said:—'On pages 726, 727 and 728, I show that the cipher-numbers bring out the words *Shak'st-spurre* as many as fourteen different times, counting only from half a dozen points of departure, and that every number which brings out these words is a cipher-number. Now let Dr. Nicholson show that 500 and 450 will bring out these words fourteen times more—yes, even once more.' The Doctor accepted the challenge, and got the *Shak'st-spurre* no less than seventeen times from a single page, using 500 and 450 as root-numbers instead of Donnelly's 505, 506, 513, 516, and 523. Subsequently an anonymous 'Baconian' challenged him 'to produce with Mr. Donnelly's numbers a story totally disconnected with Bacon and Shakespeare.' Dr. Nicholson at once took the case of Bishop King, of Lincoln, which had just then been sent back for hearing to the Archbishop of Canterbury by a writ of *mandamus*, and obtained the following from one page (76) of the Folio, using Donnelly's root-number 523: 'Bishop King doth peril the loss of his see. They stick not to send back the cause by writ to the Archbishop. The judgment of his Grace is not certain.' This was the last attempt of the Baconians to reply to Dr. Nicholson, and he was left master of the field.

*A Four-Text 'Hamlet.'*—The Shakespeare Society of New York proposes to bring out a Four-Text Edition of 'Hamlet,' reproducing in parallel columns, and with the archaic typography and other characteristics, the versions of 1603, 1604, and 1623, together with a translation of the German version performed at Dresden in 1626 and supposed to have been introduced into Germany by English actors in 1603. The edition will be limited to 150 numbered copies, to be sold to subscribers at \$12.50, payable on delivery (not including postage or expressage), or at \$10.50 (postpaid) if the subscription is paid at once to Mr. L. L. Lawrence, Clerk of Publication Committee, 21 Park Row, New York. A Four-Text 'Hamlet' was projected by the New Shakspeare Society of London, several years ago, but for various reasons the plan has been given up. The New York edition will probably be issued in the autumn of 1891 in folio form, in the best style of the Riverside Press, and bound like the Bankside edition of the plays. Librarians and critical students should order copies promptly if they wish to be sure of getting them.

*Deighton's Edition of 'King John.'*—Mr. K. Deighton is bringing out the school editions of the plays with remarkable rapidity, but the work is in the main carefully done. The 'King John' just issued (Macmillan & Co., 40 cents) has an excellent historical and critical introduction, and the notes are very good when they are not superfluous. It is a pity that there are so many of this latter sort. Even East-Indian students who have studied English long enough to justify their taking up Shakespeare cannot need to be told that 'we of France' means 'we who belong to France, we Frenchmen'; or that 'within this hour' is equivalent to 'before this hour is past'; or 'maybe' to 'it may be, possibly'; or, 'on your suggestion' to 'at your prompting'; or 'outsold us' to 'outdo us in

the matter of scolding'; or 'elbow-room' to 'room to move about in.' A simple metaphor like 'With open mouth swallowing a tailor's news' ought to be intelligible to the lively Oriental imagination without the information that 'swallowing' means 'eagerly taking in'; and 'cuts off his tale' should not be enigmatical if 'cuts off' were not simplified into 'suddenly interrupts.' Are literal polysyllables more readily apprehended by the young Indian than figurative monosyllables? And must he be told that 'matter' is 'fuel' in the line, 'And brought in matter that should feed this fire'?

*Mr. Wigston's Baconian Books.*—I am indebted to Mr. W. F. C. Wigston for a copy of his 'Hermes Stella,' to which I devoted a long note in *The Critic* of October 18, 1890. I do not know that I can add anything of importance to what was there said of it. The supposed cipher in the 1640 edition of Bacon's 'Advancement of Learning' is very fully illustrated by fac-similes of portions of that book, tables of numerical coincidences with the Folio of 1623 in significant words, etc. The treatment is like Donnelly's in 'The Great Cryptogram,' but shows better scholarship than his. It is a pity, indeed, that so much sound learning should be misapplied and wasted.

Mr. Wigston sends me also another book, later and larger, entitled 'Francis Bacon, Poet, Prophet, Philosopher, versus Phantom Captain Shakespeare, the Rosicrucian Mask.' No publisher's name appears on the title-page, but 'Kegan, Paul, Trench, Trübner, & Co.' (London) is inserted in writing by the author. It is an elegantly printed octavo of 436 pages, 'dedicated to Ignatius Donnelly in token of respect and admiration.' A considerable portion of the book is given to 'parallelisms' in Bacon and Shakespeare, many new and some curious, but no more conclusive as to identical authorship than those pointed out by Judge Holmes, Donnelly, and others. The latter part of the volume (pp. 271-418) has the heading, 'Bacon, Shakespeare, and the Rosicrucians'; but whether it is a reprint of the book published with that title a year or two ago, or a fresh discussion of the subject, I cannot say, as I have not seen that work. In the present volume we have much interesting matter concerning the Rosicrucians and their literature, together with an elaborate attempt to show that 'all the curious and recondite doctrines held by them are repeated by Bacon, and are also to be found in the plays.' Some of these—for instance, the music of the spheres, the notion that 'the mind of man is a mirror or glass reflecting nature,' that nature is 'a book or volume of God's creatures,' etc.—had become a part of the rhetorical capital of both poets and prose writers in Shakespeare's day; and the theories of 'fascination and divination,' the influence of the seven planets in mundane affairs, the 'philosophical or ideal republic,' imitated from Plato, were equally familiar to other than professed Rosicrucians. Mr. Wigston would even have us note 'how remarkable a thing it is to find the Rosicrucians and their literature appearing on the stage, and making themselves first known *on and about the date of Shakespeare's death, 1616*' (the italics are his own). But to review the book with anything like thoroughness would take far more space than I can give it here. Suffice it to say—that cannot be said of 'The Great Cryptogram'—that it is well worth reading, aside from its connection with the Bacon and Shakespeare controversy.

## Magazine Notes

THE February *Far and Near* appears with four more pages than this organ of the Working Girls' Societies has hitherto contained. The increased space is partly filled with Club Notes, as hereafter State Correspondents are to represent the paper in different sections of this country, Canada and England, and will supply for every number full accounts of such societies as the readers of *Far and Near* are interested in. The names of nine of these correspondents are given this month, and notes are sent from eight different States. The necessity of a strong effort for self-support in individual clubs is the point most strongly emphasized in this number, particularly in the papers discussing the advisability of subletting clubrooms as a means to this end. An extract from the Fourteenth Annual Report of the Massachusetts Bureau of Labor, on 'The Early Mill-Girls of Lowell,' by Mrs. Harriet H. Robinson, gives some account of the position of factory operatives in that noted manufacturing town forty years ago; while a paper called 'An Active Club Eighteen Years Old,' by Miss Clare de Graffenried, pictures present conditions in the same place. The first part of an article descriptive of a proposed model tenement-house appears under the name of 'A Form of Concentrated Residences.' The story this month, 'Two Boston Maidens,' is by Lucy Leighton. The question 'Do People Look Down on Working Girls?' (though not the topic chosen by the editor) is discussed at some length. The biographical sketch is of 'Louisa May Alcott';



and the fourth chapter of 'Housekeeping by Two,' by Anna Barrows, and a poem called 'Dreamland,' together with the various departments, complete the table-of-contents. The Household Corner is omitted this month, but 'Here a Little and There a Little,' The Fashion Department, the World's Events, and Books Old and New are to be found as usual.

Articles in the February number of *The Popular Science Monthly* not included in the various series now running in that magazine are 'Precision in Physical Training,' by M. Georges Demeny; 'Greeting by Gesture,' by Garrick Mallery; 'The Storage of Cold,' by Charles Morris; 'Chinese Buddhism,' by Warren G. Benton; and 'Co-education in Swiss Universities,' by Flora Bridges. There is a paper on 'Shetland Ponies,' with illustrations; a sketch of Jean-Charles Houzeau is accompanied by a portrait; and a correspondent inquires, 'What Shall we Do with the Dago?'

—Mr. George E. Woodberry, the applauded author of the Life of Poe in the American Men-of-Letters Series, of 'The North Shore Watch, and Other Poems,' and of 'Studies in Letters and Life,' is the subject of a biographical sketch by Lindsay Swift in the February *Book Buyer*, the frontispiece being a counterfeit presentment of his face.—In *The Author* for January Mr. Walter Besant prints the American copyright bill as it emerged from the House of Representatives, and reproduces from these columns Mr. Johnson's account of the passage of the measure.

### Journalism and American Literature

AT DELMÓNICO'S on Saturday evening, Jan. 31, the New York Press Club ate its annual dinner. Some 250 covers were laid and Mr. Henry M. Stanley was the guest of honor. Col. John A. Cocke, President, presided; and a very interesting speech was made by Mr. Stanley, who, introduced as a reporter who had never failed on an assignment, responded to the toast, 'Our guest, whom all the world honors.' There were three times three cheers for him when he sat down. Mr. Murat Halstead was the next speaker, his text being 'The Press'; Judge David McAdam, in the absence of Mr. Depew, told 'Why we Love New York City'; Gen. Sherman, the spokesman of 'The Old Army,' had to listen, after making his speech, while the company sang 'Marching through Georgia.' Other toasts and speakers were 'The Development of American Art,' J. Q. A. Ward; 'The Serious Side of Life,' Edgar William Nye; 'New York and its Lawmakers,' W. F. Sheehan, Speaker of the State Assembly; and 'The Future of American Literature,' by Richard W. Gilder. As only Mr. Stanley's speech has been published, we quote the following passages from Mr. Gilder's—the only one that had to do with literary matters:—

'We shall probably all agree that American literature is to be strongly affected by two allied influences—the American magazine of the future and the American newspaper of the future. Now what will be the effect of the magazine upon the future of our literature? Judging of the future by the past and by the present, I think it will be both fortunate and somewhat dangerous. In the absence of International Copyright, the magazine and the journalistic syndicate have been in many respects a godsend. A very large proportion of our very best literature has been and will be fostered by the magazines. There is just this danger in the magazine—that its peculiar audience and traditions may unwittingly somewhat cripple the literary criticism of life. This danger may have been exaggerated by certain of our novelists, but it is a point to be considered with regard to the future of American literature.

'Another point to be considered is the effect of journalism upon our literature. It is evident that American literature will hereafter, as heretofore, be strongly affected by journalism in one way if in no other; namely, that the ranks of literature will be numerously recruited from the ranks of journalism. It is a fact that journalism has made greater contributions to the American literature of the younger generation than have all the colleges and universities. Without going into minute details, let us glance at our current literature a moment and take examples from its alphabet.

'Guilty of journalism and guiltless of college is Aldrich, whose name suggests peculiar delicacy of expression along with imagination—once a New York journalist, now a bird happily let loose from the gilded cage of the magazine sanctum. What he said to me this morning of the journalist Bayard Taylor is true of himself—that he gathered his learning not in colleges, but from the bushes. There is Noah Brooks, a lifelong journalist, a charming storyteller and historian. There is H. C. Bunner, one of our most brilliant poets and romancers. There is George W. Cable, the creator of an absolutely new literature. There is Samuel L. Clemens ("Mark Twain") one of the most powerful elements in the literature of the New World. When I mention another name among the C's, some of you will think that it must be a mistake, and that it was Harvard that gave this name to our literature. But though

he absorbed much of the culture of New England in his personal acquaintance with Emerson and Hawthorne, and much of the culture of the world in his foreign travels, in journalism was gained the literary training of George William Curtis. There is Harry Stillwell Edwards, the author, among other things, of that modern "classic" of the South, the story of "Two Runaways." Edward Eggleston, one of the most scholarly of our historical writers, and one of the strongest of our fictionists, was graduated into literature not from the college, but from the ministry, through weekly and daily journalism. Strictly journalistic has been the training of the successful novelist Harold Frederic. Even those who dislike the doctrines admire the literary expression of Henry George, while every American recognizes the fresh and peculiar genius (trained in journalism) of Joel Chandler Harris. In his beginnings not only a journalist, but a printer's apprentice, was Bret Harte—the most striking American literary figure of our generation. Here should be named Edgar W. Howe, author of "The Story of a Country Town," and the poet, Ellen M. Hutchinson.

'To continue in the H's, one of the strongest influences to day in American literature is that of the printer and journalist William Dean Howells. There is no truer journalist, no more persuasive and powerful writer among us than George Kennan. A journalist for many laborious years, now the accomplished author of "Color Studies" and "The Aztec Treasure-House," is Thomas A. Janvier. What a picturesque and individual figure is Joaquin Miller! Where shall we find in America a humor more racy, more unique than that of Edgar William Nye? Where can we find anywhere to-day a more versatile and original poet than James Whitcomb Riley? A genuine, hard-working journalist has been the inimitable Stockton. Still among the S's, as good luck will have it on this festive occasion, where but in journalism was acquired the virile and individual style of Henry M. Stanley?

'In connection with the names I have given above—a list which could easily be added to, there has been, I believe, no college training; but the list of contributions of journalism to literature might be legitimately increased by mentioning eminent writers who have spent a few months or a few years in college and have had their literary muscle developed in journalism—men like Charles Godfrey Leland, Charles Dudley Warner, Carl Schurz (author of the Life of Henry Clay), Arlo Bates, Mayo W. Hazeltine, Wm. C. Brownell, the poet Charles de Kay, Edward Bellamy, William Winter, and one of the foremost leaders of our literature, Edmund Clarence Stedman. One more instance. A young man (not without college study) came from journalistic work in a neighboring city a few months ago, to take a position on a New York daily. On his way to the office he captured the man of confidence who took him for a hayseed, and wrote the story of the capture as his first contribution to his new paper. A little while after this and he finds time to write for the leading magazines of the day some of the strongest romances that have lately appeared. Next Monday he becomes the managing editor of one of our greatest weeklies, and begins at once to influence, editorially, American literature of the future.

'In what I have said far be it from me to derogate from the enormous usefulness of our higher institutions of learning. The disproportionate effect of our colleges upon current literature is a subject keenly felt and frequently discussed among our most thoughtful educators themselves.

'I have said that our future literature will be greatly affected by the magazine and the newspaper—in other words, by the methods of the periodical press of every description. But there are large and elusive influences which will affect our future literature, directly and indirectly; through the periodical press or independently of it: these influences have to do with the whole progress of modern art and thought, the conditions of politics in the broadest sense, the march of science, the action and re-action of economical forces. In one respect the tendency of modern literature is the same as the tendency of the newspaper—toward realism. The realistic novelist claims the right to a full and exact report of life; the realistic journalist claims also the right to a full and exact report of life. The realistic novelist claims that the community will be no worse, will perhaps be the better, if he holds the mirror up to nature. So declares also the realistic journalist. But the fact is, both the journalist and the novelist know that neither in art nor in journalism can or should there be absolute reality—and somewhere in his own conscience, and somewhere in the conscience of the community comes the command, "Thus far shalt thou go and no farther." It is not only the voice of conscience, but the voice of social self-preservation!

'So, while our literature may drift still farther, perhaps, toward realism, it will stop this side of artistic and moral wreck and ruin; and when science and the spirit of the actual have done their best, or worst, art and imagination, the spiritual and the ideal will still

hold their own, and achieve, let us hope, higher accomplishments than ever before. At an epoch in the history of our country when every element of our national life has the greatest freedom of action and interchange; when ancient sectional issues are fluctuating, or disappearing; when the nation, while feeling its actual strength as never before, is freer than ever to accept and inflict criticism upon itself; at a time when, though there is so much to lament there is also so much to encourage; at a time when foreign observers look upon America as offering the finest reading audience in the world,—at just this moment Congress is on the eve of throwing off the last shackle which has bound American literature by granting the prayer of the authors, the journalists, the educators, and the morality of the nation, and enacting International Copyright. Sir Henry Maine declared that the absence of International Copyright “condemned the whole American community to a literary servitude unparalleled in the history of thought.” If next week’s vote in the Senate of the United States is what we have every reason to expect, American literature will enter upon a new era of unbounded activity and beneficence.

### Egyptian Archæology

DR. W. C. WINSLOW of 525 Beacon Street, Boston, American Vice-President of the Egypt Exploration Fund, has received from Dr. Amelia B. Edwards, Vice-President and Honorary Secretary, the following circular, dated Dec. 20, 1890:—

‘The President and Committee of the Egypt Exploration Fund’ believing that they will thereby perform a work welcome to all students of history, to all lovers of antiquity, to artists, archæologists, travellers, and the world at large, have decided to commence an exhaustive Archæological Survey of Egypt. For this purpose, the services of two gentlemen have been engaged—the one, Mr. George Fraser, a skilled civil engineer and practical explorer; the other, Mr. Percy E. Newberry, a specially-trained student, who has qualified himself by a careful study of all the printed and MS. materials bearing upon the subject, and who is also a good photographer.

‘Acting with the approval and support of the Director of the Ghizeh Museum, Mr. Fraser and Mr. Newberry have begun work this month (December) in the southern part of the province of Minieh, in the Mudfryeh of Minieh, Upper Egypt; a district peculiarly rich in sepulchral monuments of the XIIth Dynasty, including the recently-mutilated tombs of Berscheh and Beni-Hasan, and the celebrated Speos Artemidos. It is hoped that Mr. Fraser and Mr. Newberry may complete their survey of this district during their first and second seasons; and that by the close of their second campaign, they will have measured and planned the monuments, copied and photographed the inscriptions, sculptures and wall-paintings, and taken note of all the depredations which have recently been committed, to the grief and indignation of Europe. Thus, an exact record will for the first time be made of the existing antiquities belonging to at least one section of the map of Egypt, and an authoritative standard of reference will be obtained wherewith to collate and correct such errors as have inevitably crept into inscriptions copied and published at an earlier period, when photography was not employed. The first district being exhausted, they hope to undertake equally important scenes of work for many an ensuing season; and so on, if funds and circumstances permit, till the whole of this great task is accomplished.

‘The results of each year’s work, with maps, photographs, translations and summaries of inscriptions, will be published in volumes uniform with the “Annual Memoirs of the Egypt Exploration Fund.” In view of the very little that is generally known of the history and archæological teachings of even the most frequented monuments, the interest and importance of this new series of publications can scarcely be overestimated. That the Survey may be as complete as possible, the surveyors propose to collate existing texts with the copies made by all early travellers, in order to fill up lacunæ, and verify the damage done since the commencement of the century. For this purpose, they have already taken careful copies of all published texts belonging to the province of Minieh, besides thoroughly sifting the magnificent portfolios of drawings of the late Robert Hay (1825–37) preserved in the library of the British Museum, and the very valuable collection of sketches, etc., by the late Sir J. Gardner Wilkinson, which, through the liberality of Sir Vauncey Crewe, Bart., have been deposited with Professor R. Stuart Poole for the use of the officers of the Survey. It would largely promote the objects of the Survey, if those who possess unpublished photographs and copies of texts, wall-sculptures, etc., would kindly follow the generous example of Sir Vauncey Crewe. The co-operation of many foreign scholars, including such as have charge of the un-

published treasures of various European museums, has already been promised.

‘A Special Fund having been opened for the support of the Archæological Survey, donations and subscriptions for this purpose are earnestly solicited. Various sums, amounting in all to 125*l.* 13*s.* 0*d.*, have already been received from friends interested in the project. Also, Mr. H. Villiers Stuart, in confirmation of an offer made by himself in the columns of *The Times* on Tuesday, October 7th, promises to give 50*l.* towards the expenses of the work, provided that forty-nine other well-wishers will do the same.

#### TO THE EDITORS OF THE CRITIC:—

There is in the possession of the Historical Society of New York a very fine collection of Egyptian antiquities—one of the finest on this side of the Atlantic. Our regretted friend, Miss Emma Lazarus, knowing my serious interest in Egyptian archæology, took me to see it many years ago, and obtained for me admission to it on various subsequent occasions. Although I was at the time much impressed with its value and with the importance of making it useful to science, as I was then a stranger here, I did not consider myself the one to bring the matter up. Since then other archæologists have expressed to me their regret that such a collection should be practically lost, and I have been thinking over the manner in which the subject could be brought to the consideration of the proper authorities.

The collection contains—besides a vast number of small objects, among which many are of special interest—several fragments of monuments bearing inscriptions, some of which are historical; and above all, some twenty or more papyri (or fragments of papyri) and pieces of inscribed linen which *might* reveal, if deciphered, some valuable information. All these should be examined by careful, experienced hands, and, if found of special interest, should be published. There may be, hidden away in the cases of the Historical Society, some missing link in the chain of historical evidence,—some unknown chapter of the Ritual, or (better still) some new reading of one well-known which may throw light on the obscure points of Egyptian religion, and which, otherwise, in the course of time, may be irretrievably lost. There are instances of papyri—the contents of which were mentioned by early Egyptologists—that are now undecipherable owing to the fading of the ink, or (in cases of fragments) the gradual crumbling away of the fibre. I see that there are in the collection unopened packages—as, for example, No. 113 of the Catalogue.

The Catalogue itself, by the way, is not the least of the curiosities in the Museum. It was made out, probably prior to 1860, by a man who, whatever his instinct as a collector, declared himself to be no decipherer of hieroglyphs, and who, however learned he might be, could, of course, only possess the knowledge of his time. To give an idea of the eccentricity of the Catalogue wherever history is concerned, on a vase of the time of Osorkon of the XXIIth Dynasty, this King is described as a contemporary of the Hyksos who lived about a millennium before. In Nos. 141–4 Ramses IV. of the XXth Dynasty is classified as having reigned six hundred years before Amenhotep IV. of the XVIIIth Dynasty! In Nos. 370–1, an old Pharaoh of the Vth Dynasty, Tetkara Assa, is turned into a Hyksos perhaps a millennium his junior; and so on. Indeed Champollion, Rougé, Brugsch, Mariette, Maspero, *et al.*, have lived and toiled in vain, if in this year 1891 such a collection is thrown open to the public by a learned body of the foremost city of this progressive land, catalogued upon the authority of Herodotus—or worse still, of Kenrick!

You will render a serious service to science, if you will call the attention of the proper authorities to this waste of valuable material. Your sister cities are sending thousands of dollars to the Egypt Exploration Fund, and receive in return mere trifles of small historical or even archæological value as compared with your collection. Indeed, the explorers themselves often labor long before they can accumulate anything like the material in your possession. The merest detail is thought worth digging for; and a new grammatical form, the new spelling of a word which throws light upon its pronunciation or etymology, is often thought sufficient reward for much patient work. *You* have a whole mine of wealth lying at the surface ready to be read and deciphered.

Mr. Talcott Williams and I are at present busily engaged in cataloguing an infant collection recently forwarded by Mr. Petrie to the Archæological Department of our University, and envy fills my heart when I think of the labor we are expending upon a few cases of objects of slight scientific value, while your Society, which possesses so much, seems so indifferent to its good fortune.

PHILADELPHIA, PA., Feb. 1, 1891. SARA Y. STEVENSON.



### The Lounger

THE REV. E. P. CHITTENDEN, A.M., 'Rector of St. John's School (semi-military), at Salina, Kansas, is aggrieved by *The Critic's* notice of his recent work, 'The Pleroma: A Poem of the Christ.' All that *The Critic* said was that the author had found the writing of it 'a holy pleasure,' but that the reviewer had found the reading of it something different. Mr. Chittenden has not seen this brief notice of his book, for, taking alarm at certain unenthusiastic allusions to Kansas poetry in previous issues of this journal, he had 'stopped his paper' some months before the criticism appeared. 'Incidentally,' however, he has 'heard that it was far from complimentary.' He now sends the editors a 'circular of notices and opinions,' with a request that they 'glance them through.' They have done so—and have turned it over to me.

FROM THESE flattering 'notices and opinions,' it would seem that *The Critic* had done injustice to Mr. Chittenden and his muse; for Bishop Potter finds the pages of 'The Pleroma' 'very engrossing,' the Rev. Dr. Huntington is impressed by the 'energy' the author has put into his work, and the Rev.—I mean the Hon.—J. J. Ingalls, the distinguished Senator from Kansas, who holds that the Decalogue is not to be taken as a guide in the practical affairs of life, congratulates Mr. Chittenden upon his choice of 'the great theme.' Prof. Albert Ross Parsons sends the author a copy of his 'Parsifal' in exchange for a copy of 'The Pleroma'; 'Col. Nicholas Pike and wife (Naturalists) of Brooklyn, N. Y.,' wish the poem 'the success it deserves from an intelligent public'; and Prof. Carl Guthertz of Paris, France, promises that the volume he has received from Salina, Kans., 'will find in me an accord sympathetic, and some future occasion echo back a sounding from the soul.' While the New York *Sun*—that notorious cynic and scoffer—not only praises the glossary, but pronounces the poem itself 'varied, accurate in measure, exalted in language, musical, imaginative and unmistakably unusual. . . . It is a remarkable work throughout—full of learning, ancy and versatile poetical skill.' It is quite clear that the decision of *The Critic* has been reversed upon appeal, and that in the long run Mr. Chittenden's 'Pleroma' is destined to rank, in the well-considered words of Prof. J. W. D. Anderson, as 'the best poetical work so far produced in Kansas.' No doubt the 'ancy' in which it abounds had something to do with this journal's failure to appreciate the work: some critics prefer their poetry without any 'ancy' in it (just as certain *gourmets* prefer their coffee without chickory); others, again, can tolerate only the slightest infusion; and 'The Pleroma' is full of it.

THE CONFIRMED punster seems to lose, if not all moral sense, at least all delicacy of feeling. Here is Lamb, naturally the most tender-hearted of men, writing to Hood on the death, as soon as it was born, of his friend's infant girl, and punning on the sex of the child! Poor Mary Lamb shed tears so copiously that she was unfit to go to a party. 'God bless you and the mother (as should be mother) of your sweet girl that should have been.' Then, in the next breath—to the disconsolate father, mind you,—'I have won sexpence of Moxon by the sex of the dear gone one.' Would he have written this way to any ordinary father? or was it because Hood was as incorrigible a punster as he was himself? Let us give him the benefit of the doubt; and let us hope that Hood, being afflicted with the same malady, regarded it more leniently than another would have done.

NEVERTHELESS, these 'Unpublished Letters of Charles and Mary Lamb,' in the February *Atlantic*, are exceedingly interesting; it is a treat to come upon something new from the fascinating odd old bachelor and his delightful old-maid sister. Not that we are tired of the old, which is always new, but because we are glad to learn still more of the gentle pair whom we love and pity and laugh with and cry over.

THERE ARE DEGREES in the contempt with which one regards the pirates of our unprotected literary seas. The pirate who spies out a book away off in France or England, and who helps himself to it because he has the protection of the law, may not be an altogether bad fellow at heart. He considers it a question, perhaps, whether to help himself in this way is really a crime after all. At any rate, if you accuse him he can say: 'Why, my dear sir, I would not do an illegal thing, and I hope I would not do a mean one. What I am doing is done by the best of us.' You hesitate to accept his argument, and you shake your head vigorously when he drags in 'the best of us.' But at least he is no worse than many others. It is not for him that I feel the deepest contempt, but for the pirate who, when he knows that a fellow-publisher has bought and paid for the right to publish a foreign book, waits long

enough to get the advantage of that publisher's advertising, and then brings out an edition himself, which, being an inferior piece of book-making, and having cost him nothing in the way of royalties, he can sell at a much lower price than his rival. In doing this he not only disregards the moral rights of the author, but those of a fellow-countryman as well. May the time when such low thieving as this can be carried on in broad daylight come quickly to an end!

AN ENGLISH CLERGYMAN—no American divine would ever have found the time to do it—has written a book which he calls 'The Marvellous Budget,' and which is the Odyssey of Jack and Jill. The first four pages are numbered 1, the next four are numbered 2, as many more are numbered 3, and so on up to 'page 8' and last. These pages are so arranged that any page marked 2 will read consecutively with any page marked 1, and so on. 'Now,' says the clergyman, 'if you will inquire of your clever cousin, Miss Girton, who has been in for mathematics at Cambridge and so knows all about figures, you will learn that there are no less than sixty-five thousand five hundred and thirty-six tales in this book about Jack and Jill, not two of which are exactly alike.' If Miss Girton had given much of her childhood to working out such problems as the author of this book has given his mind to, I am quite sure that she would never have been bracketed above the Senior Wrangler. It will be a pity if some one does not get out a new edition of D'Israeli's 'Curiosities of Literature,' for the sake of including this 'Marvellous Budget.'

MR. FRANCIS KORBAY, the Hungarian musician, of this city, is to have an article in the March *Harper's* on 'Nationality in Music.' I congratulate the editor of the magazine upon having induced him to put his ideas upon paper. No one talks more intelligently and interestingly of music than he. He has read a number of papers semi-privately before critical hearers, and they have been highly edified, not only by what he has said, but by his way of saying it. He feels, and makes his listeners feel, the dignity of music—in which respect he is not at all like that very clever pianist, Herr Pachmann, whose unprofessional deportment on the platform has made him the laughing-stock of even those amongst his hearers who most fully appreciate his artistic performances.

### Oscar Wilde's "Guido Ferranti"

THE DEGREE of popular favor that has attended the performances of Oscar Wilde's five-act tragedy 'Guido Ferranti' at the Broadway Theatre must be attributed to the effective theatrical quality of certain scenes, rather than to the poetic charm or power or dramatic interest of the work as a whole. Apart from the fact that it is written in smooth blank-verse, and contains isolated passages of indisputable imagination and vigor, it is nothing but an old-fashioned 'blood-and-thunder' melodrama, put together in a very unworkmanlike manner, and with a curious disregard for anything in the nature of probability. Guido Ferranti, the hero, is a youthful gallant who has been reared in luxury and instructed in all the accomplishments of his age (the sixteenth century), but knows nothing of his family or origin. One day he receives a mysterious summons to Padua, and there, in the market-place, he meets a dark and gloomy stranger, one Morozzone, who reveals to him the startling fact that he is the son of the late Duke, and that his father was betrayed to death by a false friend, who thus secured the Dukedom for himself.

Hearing this Guido swears an oath of deadly vengeance, and, with Morozzone's help, obtains a place in the inner circle of the Court. Here, unmindful of his mission, he permits himself to fall in love with Beatrice, the lovely young wife of his dual foe, and soon discovers that she is only too ready to reciprocate his passion. Reminded of his oath by the vengeful Morozzone, he tells Beatrice that their union is impossible and bids her consider his vows unspoken. The lady, however, has no intention of letting him escape her so easily, and forms a resolution which brings about one of the most effective scenes in the play. At midnight, Guido, in spite of guards and bars, is in the Duke's bed-chamber, but, being there, begins to entertain doubts about the propriety of assassination. In spite of the expostulations of Morozzone, who turns up everywhere in the most bewildering fashion, he resolves to do no more than lay his dagger upon the Duke's breast, and is advancing to the bed with that object in view, when the Duchess suddenly appears and announces that she has killed the tyrant herself and thus cleared the way to their union. Guido shrinks from her in horror, upbraids her bitterly, and is about to leave her forever, when she summons the guard and accuses him of being the assassin. This scene is absurdly improbable as it stands, but is, nevertheless,

theatrically effective and was received on the first night with great applause from the galleries.

The Duchess then becomes a fury. She presides over the trial of her lover, and insists that he shall be put to death without being permitted to speak in his own defence, but he refuses to be silenced, and describes the midnight scene in a striking speech, ending with a confession of his own guilt, instead of the expected accusation of his judge. This, again, is a very striking though wildly improbable and unnatural scene. In the last act the Duchess visits Guido in his cell, and after taking poison, offers him the means of escape. He refuses to avail himself of them, and after another passionate love-scene, just as the headsman is approaching to claim him as a victim, he kills Beatrice first and then himself.

Very little comment is necessary upon a story of this kind, which is not only in defiance of experience but of human nature itself. The best scenes, undoubtedly, are those of the midnight murder and of the trial, but the value of these is only theatrical. The general dialogue is of very uneven merit, and many phrases, and not a few ideas, are borrowed unblushingly from Shakespeare and minor dramatists. The play, however, considered altogether, is something out of the common rut, and Mr. Barrett is entitled to praise for giving it a chance, and to congratulations on the reception accorded to it. His own acting is vigorous and impressive throughout, and especially in the third and fourth acts. Miss Gale is overweighted in the part of the Duchess, which requires an actress of tragic force.

### The Judson Memorial Church

WASHINGTON SQUARE lies midway between the two poles of the social sphere, and a Thirty Years' War has been waged for its possession by the rival powers of light and darkness. Fashion is impregably entrenched on the northern border, and almost as securely on the western; educational and religious influences are dominant on the side nearest Broadway; but the southern line is almost beyond the pale of polite society. Darkest New York lies just beyond this lower limit, and legions of unkempt men and ragged urchins lounge or disport about the fountain and along the open paths, within arm's-reach of the well-groomed crowd that gives so smart an aspect to the northern boundary of the Square.

It looks to-day, however, as if the long fight between these opposing elements were drawing to a close, and the north were going to win it. When the cornerstone of the Washington Arch was laid last spring, it was realized that an outpost had been stationed at an important strategic point; and since that date the northern forces have carried the war into Africa (in two senses of the phrase), and are throwing up at Washington Square and Thompson Street a breastwork that should permanently repel the advancing sans-culottic host. This is no less an affair than the Adoniram Judson Memorial Baptist Church, built in honor of a famous missionary to Burmah, who was born in 1788 and died at sea in 1850. The building—composed of several distinct parts—is, in its entirety, 130 feet wide where it faces the Square, 100 feet deep, and (including a ten-storied tower) 165 feet high. It was designed by the firm (McKim, Mead & White) of which the designer of the Arch (Mr. Stanford White) is a member, and in its style of architecture is Romanesque, strongly influenced by an early Basilica treatment. The chief material used in its construction is a long and narrow light brown Roman brick. Visible from all sides of the Square, it strikes the most casual beholder by its size and beauty; and its object is no less impressive than its form.

Besides the Church proper, which stands at the corner, on the site of a miserable drinking-place, the plan embraces a children's home, a kindergarten and a primary school, and a young men's apartment-house. It is proposed to provide in the apartment-house not only furnished rooms and board, but a library and reading-room, a sitting-room, and a gymnasium. The revenue of this house will serve as an endowment to the Church, enabling it to engage in educational, philanthropic, evangelistic and missionary work. The ground cost \$132,500, the buildings \$188,000; total, \$320,500. To offset this there is \$35,000 in Church property (Downing Street), two subscriptions of \$40,000 each, four of \$5000 each, three of \$2000 each, twenty-five of \$1000 each, twenty-six of \$500 each, thirteen of \$250 each, and about one hundred and fifty of \$100 or \$200 each; besides numberless sums ranging from ten cents up to a hundred dollars. These gifts have come from all denominations of Christians, and from all parts of the world. There remains still to be raised the sum of \$90,000, due not upon the Church proper, but upon the associated buildings, which it is hoped will yield an annual revenue of from \$7000 to \$11,000, to serve as a permanent endowment of the aggressive work of the Church. Money or subscriptions will be gratefully received and personally acknowledged by the pastor, the Rev. Edward Judson,

106 West 79th Street, New York—a son of the missionary in whose memory it has been established. Services will be held in the Church to-morrow for the first time.

### The Washington Memorial Arch

THE piers of the Washington Memorial Arch are beginning to rise above the ground, and their appearance, giving promise of the rapid progress of the work, seems to have stimulated anew the generosity and patriotism of the public. The following subscriptions to the fund, not previously recorded in *The Critic*, have been received by Treasurer Wm. R. Stewart, 54 William Street:—

\$100 each:—F. F. Ayer, E. J. Berwind, Chas. E. Butler, James N. Platt, Chester W. Chapin, A. L. Barber, H. Herrman, Sternback & Co., Leshner, Whitman & Co., John Osborn, Son & Co.

\$50 each:—T. C. Eastman, J. Burke Wolfe, Wm. Iselin & Co., Collins, Downing & Co.

\$25 each:—A. C. Bernheim (additional), Wm. T. Evans, F. V. Greene, Thomas F. Gilroy, Wm. S. Groesbeck Fowler, Kaskel & Kaskel, Deutsch & Co.

\$15 each:—Paul F. Williams (additional).

\$10 each:—William Foulke, Robert Cheseborough, D. O. Wickham.

\$5:—Sarah S. Adams.

\$2 each:—Liverett Bradley, Jr., Walter H. Bradley, Ralph Bradley.

\$1 each:—W. M. R., A. G. B., E. P. B., C. H. P., H. D. P., W. B. N., A. P. S., W. L. S., J. W. McC., G. W. K., C. W. C., A. B. T., and D.

These subscriptions brought up the fund, on Jan. 31, to \$89,023.44.

### Boston Letter

I CAN HARDLY help envying the authors and artists who are able to get away from our New England winter, and betake themselves to climes where a snow-storm is a myth and ice a wholly artificial product. A number of our painters leave for Florida this week, to drink in the delights which Mrs. Deland has so sympathetically pictured; and as they spend the summer in the White Mountains, they escape the extremes of unpleasant weather which the east winds of March and the south-west winds of July and August bring to our doors, here in Boston.

A still more attractive outing is that which Mr. Edwin Lasseter Bynner proposes to take this month, to the Bahamas, his objective point being Nassau. Besides the attractions of the voyage and the delicious climate at the end of it, Mr. Bynner has a pleasure in store which is connected with his literary work. He is engaged on another historical novel, the scenes of which cover a wide field, the Bahama Islands figuring in it as well as England and this country. At Nassau he will collect historical material, and what is of supreme importance for a novelist like Mr. Bynner, get the local color which is needed to give vividness to his work. He has shown in 'Agnes Surriage' and 'The Begum's Daughter' that he possesses in a marked degree that transforming imagination and sense of historical perspective which make bygone scenes and characters live again. In his new novel the War of 1812 will furnish a background for his pictures; such noted personages as Gen. Jackson and Aaron Burr will appear upon the stage; and, when the scene shifts from this country to England, there will be glimpses of London life in the days when Richard Rush represented the United States at the Court of St. James, and Sir Benjamin West will be a figure on his historic canvas. The scope of the novel is broader than that of the author's previous work, and is in the line of the progressive development of his brilliant powers. Mr. Bynner will sail for Nassau on Feb. 12, and will be absent between two and three months.

Thackeray appeals to a class of readers who are peculiarly qualified to appreciate elegance of style in the embellishment of his work; the refinements of taste in paper, binding and illustrations being consonant with their ideas of his graces of composition and scholarly finish. To meet the demand for such a dress for the writings of the author of 'Vanity Fair,' Estes & Lauriat are to publish on Feb. 15 his complete works in an *édition de luxe* limited to one thousand copies, which will be numbered and sold to subscribers in complete sets only. A very attractive feature of this edition will be the illustrations. These will comprise more than two hundred woodcuts, principally from Thackeray's own drawings. There are to be twenty-five reproductions of drawings by Millais, Barnard and Luke Fildes, two etched portraits, and twenty other etchings. Besides these there will be the Cruikshank etchings, over 25 in number, 6 photogravures from drawings by Frederick Barnard, and many from original photographs of scenes refer-



red to in the works. Imperial Japanese paper is used for all the above-mentioned illustrations, while there will be twenty half-tone illustrations printed on metallic-surfaced paper. The edition will be completed in thirty volumes, two being issued every month.

Another notable forthcoming publication of Estes & Lauriat is an *édition de luxe* of Bulwer Lytton's works. This also will be limited to a thousand copies, numbered and registered, and sold to subscribers only. The initial volume is to be brought out on March 20. The edition will comprise thirty-two volumes. There is no author whose works are better adapted for a luxurious setting than Bulwer's, and as the sumptuous illustrated editions of certain of his novels have been long out of print, the forthcoming *édition de luxe* will harmonize with the present revival of taste for choice editions of standard authors. At one time Bulwer's romances were overshadowed by the success of Dickens and Thackeray, but despite his artificiality, which reflected the character of the society he depicted, he exhibits a constructive power and a knowledge of the world which have a permanent value, while his versatility is one of the marvels of literary history. This edition will have about two hundred photogravures, especially engraved for it, the historical romances, such as 'Rienzi' and 'Last Days of Pompeii,' being profusely illustrated by views of scenes described in them. The illustrations will be proof impressions on Imperial Japanese paper.

About Easter, Little, Brown & Co., will publish the second volume of the new edition of Dr. William Smith's 'Dictionary of Greek and Roman Antiquities,' completing the work, which is about twice its original size. So much fresh light has been thrown upon the subjects treated in these volumes by the application of the comparative method to history, and by archaeological research, that it was found necessary to rewrite a great part and remodel the remainder of the articles in the present edition. There are about two hundred additional articles, and more than 450 new woodcuts in these volumes, which represent the latest results of modern scholarship on subjects which are of vital importance in a rational system of education. Besides its value as a work of reference, the dictionary has an interest as illustrating the picturesque aspects of the relations between ancient and modern life.

Mr. T. H. Bartlett, the sculptor, has returned from Europe and taken a studio at Quincy, in order to be out of the whirl of city life. He is arranging for the completion of the statue of her Revolutionary ancestor ordered by the late Mrs. Gardner Brewer. Mr. Bartlett spent most of his time abroad at Barbizon, in the forest of Fontainebleau, amid the scenes made famous by Millet, Diaz, and Rousseau, and he collected material for a life of the painter of 'The Angelus' which was not accessible to Sensier, his best biographer. Mr. Bartlett's interesting articles on noted French artists are familiar to readers of the magazines, and the first of his series of papers on famous sculptors of animals has just appeared in *The American Architect* of Jan. 31. The subject is Trémiat.

BOSTON, Feb. 2, 1891.

ALEXANDER YOUNG.

### Bancroftiana

MR. BANCROFT was the sole surviving member of the Harvard class of 1817. The class of 1818 is still represented by the Rev. Frederick A. Farley of Brooklyn, who was born on June 24, 1800—some fourteen weeks before the historian. Since 1636 Harvard University has graduated 16,930 students, of whom 8627 (more than one half the whole number) were still living last year. The *Lounger* column in *The Critic* of March 3, 1888, contained this note:—

"I printed last September a letter from a correspondent in Washington, who quoted from Moore's Life of Byron a letter of Byron's written May 26, 1822, from 'Montero, near Leghorn,' in which Mr. Rowcroft, . . . a good German scholar (a young American) and an acquaintance of Goethe's," is spoken of. 'Rowcroft,' my correspondent thought, was doubtless George Bancroft, the historian, who knew both Goethe and Byron sixty-five years ago; and doubtless he is right. The slip occurs in the Harper edition of the Life printed in 1831, and is repeated in the edition of 1868 (Vol. II., p. 411). No doubt it has been made in every edition of the book that has appeared. Byron's centennial year should be a good one in which to correct it.

[Kate Field's Washington, Jan. 28, 1891.]

Had the late George Bancroft taken no more conspicuous part in the activities of his own generation than to train the youth of its next successor at the Round Hill school, he would still have had a career to be proud of. What a cast for life's drama was gathered on that little stage—John Lothrop Motley, Henry W. Bellows, Elery Channing, Theodore Sedgwick, and a score of others whose names are known wherever American letters, philanthropy and

statecraft have made their impress! All the share he afterward had in making history or recording it looks small by comparison with the grand work he did in that quiet corner of New England, moulding the plastic thought and stirring the high ambitions of such pupils as these, each of whom had been marked by fate for a place of distinction from which, in his turn, he could influence the sentiment and fortunes of thousands of his fellow-men. No honors heaped upon Bancroft in Cabinet or foreign court could outshine the modest lustre of the achievements of those early years of struggle as a pedagogue. And what an idea underlay the school: the simple life of farm and home, the absence of degrading punishments, the friendly companionship of teachers and scholars on an equal footing, the cultivation of all that was best in the natures of both by long, happy rambles together through the broad country with its inspiration of pure air and brilliant color! The school was a failure, financially, like many a noble enterprise which is started too far ahead of its time and on insufficient capital. Is the present epoch any more ripe for it? Where is the man of abundant means who will raise a glorious monument to Bancroft's genius and his own appreciative sense by reviving the Round Hill experiment under conditions which will insure its material as well as its moral success?

### Goethe and Napoleon

AT ERFURT, in 1808, on the occasion of the visit of the Emperor Alexander of Russia to meet the Emperor of France, Goethe was sent for by Napoleon and questioned for ten or fifteen minutes. M. Talleyrand, who was present, wrote down an account of the conversation immediately after it occurred, and at dinner that night obtained M. Goethe's verification of his report. The second instalment of the Talleyrand Memoirs in the February *Century* contains this account of the interview:—

'M. Goethe, I am delighted to see you.' 'Sire, I see that your Majesty, when travelling, does not neglect to cast your eyes on the smallest things.'

'I know that you are the first tragic poet of Germany.' 'Sire, you wrong our country. We believe we have great men: Schiller, Lessing, and Wieland must be known to your Majesty.'

'I confess my acquaintance with them is very slight; I did read the "Thirty Years' War," and that—excuse my saying so—struck me as affording subjects for tragedy only fit for our boulevards.' 'Sire, I am unacquainted with your boulevards; but I presume it is there that popular performances are given; and I am sorry to hear you judge so severely of one of the finest geniuses of modern times.'

'You habitually reside in Weimar; is that the place where the literary celebrities of Germany congregate?' 'Sire, they are in high favor there; but, just now, Wieland is the only man with a European fame who lives in Weimar; for Müller resides in Berlin.'

'I should be very glad to see M. Wieland.' 'If your Majesty permits me to send for him, I feel sure he will come immediately.'

'Does he speak French?' 'He knows the language, and has himself corrected several French translations of his own works.'

'During your stay here you must go to our plays every evening. It will do you no harm to see the best French tragedies on the stage.' 'Sire, I will go with pleasure, and I must confess to your Majesty that I intended doing so; I have translated, or rather imitated, a few French pieces.'

'Which ones?' "'Mahomet" and "Tancrède."

'I must inquire from Rémusat whether we have actors here to play them. I should be glad to let you hear them in our language. You are not so strict as we are with the rules of the drama.' 'Sire, with us the unities are not essential.'

'What do you think of our meeting here?' 'Very brilliant, Sire; and I trust it will be useful to our country.'

'Are your people happy?' 'They are full of hope.'

'M. Goethe, you ought to remain here all the time of our stay, and to note the impression you derive from the great spectacle we afford you.' 'Ah, Sire, such a task would need the pen of some writer of the ancient times.'

'Are you one of those who like Tacitus?' 'Yes, Sire; very much.'

'Well, I am not; but we shall talk of that again another time. Write to M. Wieland to come here; I shall return him his visit at Weimar, where the duke has invited me. I shall be very pleased to see the duchess; she is a woman of great merit. The duke was rather on the wrong road for some time, but he has been made to see it.' 'Sire, if he was on the wrong road he has been made to see it somewhat sharply; but I am not a judge of such things: he protects literature and the sciences, and we have nothing but good to speak of him.'

'M. Goethe, come to "Iphigénie" to night. It is a good play; it is not among those I like best, but French people are very fond of it. You shall see not a few sovereigns in my parterre. Do you know the Prince Primat?' 'I do, Sire, almost intimately; he is a prince endowed with great mental powers, extensive knowledge, and much generosity.'

'Well, you shall see him to-night asleep with his head on the shoulder of the King of Würtemberg. Did you ever see the Emperor of Russia?' 'No, Sire, never; but I hope to be presented to him.'

'He speaks your language well; if you write something on the Erfurt interview, you must dedicate it to him.' 'Sire, that is against my practice. When I first began to write, I made it a rule for myself to abstain from dedications, so as to spare myself a possible source of regret.'

'It was not so with the great writers of the age of Louis XIV.' 'That is true, Sire, but your Majesty would not affirm that they were never sorry for it.'

'What has become of that *mauvais sujet* Kotzebue?' 'Sire, they say he is in Siberia, and that you will ask his amnesty from the Emperor Alexander.'

'But do you know that he is far from being a man to my taste?' 'Sire, he is very unfortunate, and he is a man of great talent.'

## The Books of 1890

[The Publishers' Weekly, Jan. 24.]

EVERY other year of the past six years in the history of the American publishing trade has been a year of unusual productiveness. The year 1890 was one of these alternate years. Its figures do not rise as high as those of 1886 and 1888—two of the most active years in our experience—but it ranks only a little below them. Our 'Weekly Record' for 1890 shows a record of 4559 books, being 545 more than the previous year, and within 117 of 1886, the largest year on record. Of these 4559 books, only 3080 were new books, the others being duplicate works, new editions and importations. Out of these 3080 new books, 835 were new novels from American or English writers, or translations by Americans of French, German or Russian novels. The number is about equally divided between our own novelists and Europeans.

	18	1890
Fiction.....	942	1118
Theology and Religion.....	363	467
Law.....	410	458
Juvenile.....	388	408
Education and Language.....	319	399
Biography, Memoirs.....	178	218
Literary History and Miscellany.....	144	183
Political and Social Science.....	157	183
Poetry and the Drama.....	171	168
Description, Travel.....	139	162
History.....	110	153
Fine Arts and Illus. Books.....	171	135
Useful Arts.....	129	133
Medical Science, Hygiene.....	157	117
Physical and Mathematical Science.....	96	93
Sports and Amusements.....	43	82
Humor and Satire.....	25	42
Domestic and Rural.....	44	29
Mental and Moral Philosophy.....	28	11
	4014	4559

Of the 4559 new books and new editions recorded by us during 1890, it appears that 3533 were manufactured in this country; the other 1026 are importations chiefly from England, a surprisingly small number having been imported in plates or sheets. Out of the 3533 made here, nearly 2800 are the works of American authors, or are translations by American writers, or adaptations, as in the case of school-books and medical works, to the needs of our own students. 733 only are reprints, 500 of these being paper-bound novels. Text-books for the higher colleges were largely imported this year, as were also 'juvenile' works.

Of the 4559 books recorded, 2519 were received at this office; the other 2040 titles were taken from data received, or were industriously looked up. The largest number of titles recorded in any one month was in December, which shows a total of 932 books. There is an increasing tendency to throw the balance of publications for the year into the three or four concluding months, making it more and more difficult for reviewers to do anything like justice to the books, or for booksellers to properly handle them. It is to be regretted, in the best interests of the publishers, that there is not a more even distribution of the year's business.

## The Fine Arts

### Water-Colors and Etchings at the Academy

THE EXHIBITION of the New York Etching Club, and that of the Water-Color Society, at the Academy of Design, make an unusually interesting show. The etchings, which, some years ago, were commonly relegated to the draughty west gallery, now confront the visitor boldly in the corridor; and though, by some fatality, their old place is taken by the most colorless of the water-colors, the change is for the better. One does not need to linger long among these particular water-colors. Instead, one may return directly from the south gallery to Otto Bacher's Venetian scenes, his 'Bridge of the Fisherman' and 'Bridge of Sighs,' to Thomas B. Manley's 'Shady Brook,' and James D. Smillie's charming dry-point etchings of flowers, which are better worth a last look. Other good etchings are Thomas Moran's 'Long Island Landscape,' with a marshy foreground and a row of fine old trees in the middle distance; C. W. Mielatz's dry-point of 'Roses'; W. L. Lathrop's 'Cornish Hamlet'; J. A. Weir's 'Portrait' of a gentleman; S. Coleman's 'Farm-Yard at East Hampton'; Miss Armstrong's pretty bits of genre; and S. L. Wenbau's rocks and waterfall in 'Tyrol.'

In the north gallery the first paintings to take the eye are those of two young, or at least hitherto unknown, artists—Albert Herter and Richard Newton, Jr. Both display very nearly the same predilections for a decorative use of color, for graceful rather than realistic drawing, and for fanciful subjects. The former's 'Amor Rex' shows Cupid enthroned on a pedestal with a female worshipper reclined at its foot; the latter, who seems to be the more ambitious of the two, has an 'Autumn Idyl' and, in the east gallery, a group of three nude figures by the seashore, 'Children of Atlantis.' Another picture of the same class of subject, but of bolder composition and broader treatment, is Joseph Lauber's 'A Summer Idyl'; two bathers, one already swimming, the other tempted, but afraid to go in. John A. Frazer's 'Scottish Solitude' has heather-clad mountains in the background and a promising trout-stream in the foreground. H. W. Ranger's 'Evening' is nearly the same composition that is shown by the same artist in the south gallery as 'The House in Willows.' An excellent portrait of a little girl in a dark green dress, evidently descended from some Infanta of Velasquez, and not unworthy of her ancestry, is by Albert E. Sterner, who calls her 'Lady Maude.' D. W. Tryon's weedy, and snow-covered foreground in his 'Winter, Central Park,' is one of those lucky accidents which happen only to the deserving. Two other winter scenes, in the east gallery, are much more carefully painted and no less successful. They are Walter L. Palmer's hemlocks, 'Snow-laden,' and his 'Frozen Brook.' Wm. H. Lippincott's pouting 'Gipsy Girl' and George Poggenbeck's 'Ducks' in a puddle are, paradoxical as it may seem, worthy of praise. Leon Moran's pretty waitress is made out by the catalogue to be even more saucy than she looks. The title, instead of 'Your Bid, Sir,' should plainly be 'Your Bill, Sir.' She holds the document under the nose of the young gentleman, who is leaning back in his chair after dinner. August Franzen's 'Forenoon' is sunny but inharmonious in color; W. Hamilton Gibson's 'Nasturtiums' and his study of 'Morning Gossamer,' in the south gallery, are two little bits of nature worth yards of painty landscape. Other good things in the south gallery are Chas. C. Curran's 'Cabbages,' showing that these homely vegetables may be just as good as tulips to the artist; B. R. Fitz's fine bit of color, 'Under the Old Wall'; J. S. H. Keever's 'An Autumn Day'; H. W. Ranger's 'Shed and Stack'; Mrs. J. F. Murphy's 'A Glimpse of Country,' with geese in a lane; C. A. Platt's 'Spring Flood'; H. T. Schladermint's 'A Grey Day, Annisquam'; Miss F. V. Redmond's 'German Field Poppies'; H. B. Snell's 'St. Stephen's by Saltch, England'; and Miss Clara T. McChesney's 'Some Pumpkins'—which descriptive title may fairly be applied to the exhibition as a whole.

### Jean Louis Ernest Meissonier

BY THE DEATH of Jean Louis Ernest Meissonier, on Saturday last, after a few days' illness, a most conspicuous figure is removed from the band of contemporary artists. M. Meissonier combined high finish and breadth of effect in an extraordinary degree. His small, single-figure subjects are, also, often remarkable for the animation which he knew how to put into a pose, and into the expression of the features. He was a very successful painter of sunlight, whether confined to one spot in a room or diffused through a wide landscape. But in all these points he was surpassed by some of the old Dutch masters, who, in addition, are colorists in the higher sense of the term; while Meissonier, though he could color naturally and agreeably, could not give the highest pleasure which color is capable of giving. A whole series of 'Smokers,' 'Readers,' and 'Men-at-Arms'—little figures in the costumes of past ages



standing at a door or in the embrasure of a window, or quietly seated in a big armchair—show him at his best. He was less successful with figures in motion; still less so with groups, and least of all in large and crowded compositions, like '1807.' He has shown no sign of creative power, nor of imagination beyond what is needed for the appreciation of character. He has owed his great reputation mainly to his attention to detail, while the general tendency among his contemporaries has been more and more to neglect it. Delacroix is said to have expressed a doubt whether Meissonier's fame might not outlast his own; and, if the latter's pictures do not alter for the worse (as some of them are likely to do), the question may still be regarded as an open one. For it may be held that one of Meissonier's nobodies doing nothing in particular, but doing it extremely well, is as good, though in a different way, as one of Delacroix's violently agitated heroes.

Authorities differ as to the date of Meissonier's birth, but Vapereau gives it as Feb. 21, 1815, the place being Lyons, and the surroundings poor and humble. At fifteen the young man went to Paris to complete his artistic studies. His friend Jules Claretie has heard, but does not vouch for the fact, that he and Daubigny, in those early days, painted pictures for export at \$1 per square yard of canvas. His first picture exhibited in Paris, not long after his arrival, was 'The Visitors,' for which he received \$20. He obtained higher prices, in after years, than any painter has ever received for his works. For '1807' (the painting now at the Metropolitan Museum of Art) the late Mr. A. T. Stewart paid \$60,000; for the 'Arrival at the Château,' in the Vanderbilt gallery, the charge was \$40,000; and '1814' was sold to M. Secretan for \$70,000. Yet Meissonier was not a rich man. His mansion in the Boulevard Malesherbes, and his country-house at Poissy, near Saint Germain, of both of which he himself was the architect and designer, were maintained in a fashion that drained his oft-replenished purse. In 1861 he was elected to the Académie des Beaux Arts; at the International Exhibition of 1867 he received one of the eight grand prizes, and was made a Commander of the Legion of Honor, of which he had been an officer since 1854. At the outbreak of the Franco-Prussian war he was made colonel of a foot regiment, and it is said narrowly escaped being shut up in Metz with Bazaine.

M. Meissonier's work is well known in this country. He painted portraits of Mr. Wm. H. Vanderbilt, Senator Leland Stanford and Mrs. J. W. Mackay. The latter was displeased with hers and destroyed it, and the Meissonier exhibition of May 1884 was intended by the friends of the artist as a sort of 'vindication.' This exhibition contained 155 pictures—about one-third of his entire work. About fifty of his pictures are owned in this country. Mr. Vanderbilt purchased nine, including 'The Arrival at the Château,' Mr. Probasco of Cincinnati bought the 'Charge of Cuirassiers' for \$30,000. The other American owners of Meissonier's works are Mrs. M. O. Roberts, Mrs. Paron Stevens, Cornelius Vanderbilt, J. J. Astor, W. W. Astor, William Astor, Theron Butler, Mr. Rockefeller, Jay Gould, D. O. Mills, Theodore Havemeyer, J. H. Stebbins, George I. Seney, W. T. Walters of Baltimore, and Henry C. Gibson of Philadelphia. Miss Catherine L. Wolfe owned one of his water-colors, as well as two of his oils, which are now at the Museum of Art. Mrs. Stewart and Mrs. Morgan also owned some of his works, as also did Mr. August Belmont and Mr. Charles J. Osborne. His etchings are not numerous. Meissonier's first wife, a sister of the artist Steinheil, left one son, Jean Charles, a painter of *genre*. In 1889 Meissonier married Mlle. Besancon.

#### Paintings Given to the Astor Library

THE ASTOR LIBRARY has come into possession of a small art collection presented to it by William Waldorf Astor after the death of his father. The paintings represent a value of \$75,000, says the *Times*, and are twenty-two in number. Among the figure-pieces there are two of single figures, one by Lefebvre ('Virginia') and one by Robert-Fleury ('Charlotte Corday at Caens'), and Hector Leroux's 'Ecole de Vestales,' shown at the Salon of 1880. The smaller figure-pieces include two Meissoniers ('L'Escalier' and 'Condottier Français'), a Toulmouche ('The Secret'), J. E. Saintin's 'Reflection,' a cabinet picture by J. B. Irving, and canvases by Charles L. Müller, Knaus, Herter, Berne-Bellecour and Schreyer. The only animal picture is Schenck's 'Bouchon de Paille.' The collection includes Colman's architectural water-colors. Among the marines are Vernier's large strand-piece ('Vente du Coquillage, La Houge'); 'Ship Becalmed,' by Clays; Wahlberg's coast scene, William T. Richards's 'Portsmouth Light,' and a bit of Venice, by S. R. Gifford. Finally there are two paintings of still-life by St. Jean and Robie. Besides the paintings the collection includes two bronzes (a 'Child Crossing a Stream' and a 'Dog with Game'), and a marble statue by Rossetti representing

a 'Vestal Virgin' endeavoring to close her ears against the whisperings of Cupid. The Library's collection of portraits has been enriched by one of the late Alexander Hamilton, for some years President of the Board of Trustees, painted by Mr. Huntington.

#### Art Notes

THE building of the Western Art Association at Omaha, Neb., collapsed on the night of Jan. 28, Bougereau's picture, 'The Return of Spring,' valued at \$20,000, and many other costly works on exhibition being ruined. Many of the paintings were the property of the Minneapolis Exposition. Bougereau's 'Return of Spring' was the painting which a religious zealot nearly destroyed a few weeks ago. It was owned by Boussod, Valadon & Co. of New York.

—Mr. Frederick Keppel gave a talk on 'Famous Etchings' before the Grolier Club on Wednesday evening, his lecture serving to introduce an exhibition of rare etchings open from Feb. 5 to Feb. 16 inclusive. The annual election at the Grolier will take place on Wednesday next, Feb. 11.

—Mm. Perrot and Chipiez have received from the French Academy the Louis Tould prize of 20,000*f.* for their 'History of Ancient Art.'

—The annual meeting of the Architectural League was held on Monday night at Morello's restaurant. Russell Sturgis was re-elected President; William A. Coffin was elected Vice-President, and Daniel C. French, Daniel W. Willard and F. A. Wright were elected members of the Executive Committee, class of 1894, all by a practically unanimous vote. The League is interested in the Fine Arts Society's building to be erected in West 57th Street; and it is designed to open this building in 1892 with a special exhibition in charge of all the art societies concerned. Resolutions were therefore passed refusing the coöperation of the League in the movement for a general retrospective and contemporaneous exhibition at the Madison Square Garden in the spring of '92.

—The auction-sale at the Fifth Avenue Art Galleries of paintings by M. F. H. De Haas, on Jan. 29-30, yielded \$23,643.

—A full-length portrait of Mr. Ruskin, standing, bareheaded, on the rocks by the side of a waterfall, is the frontispiece of the February *Magazine of Art*. It is reproduced by photogravure from a picture by Millais. Mr. Holman Hunt addresses students on 'The Proper Mode and Study of Drawing,' and illustrates his paper after his own pictures. 'Belvoir Castle and its History' are treated of by Mr. F. Stephenson, with many drawings, small and large, by J. Finnemore. 'The Illustrating of Books, from the Humorous Artist's Point of View' is humorously handled by Mr. Harry Furniss. The landscapes of Alfred Hunt are illustrated and described by Mr. Frederick Wedmore, and there are the usual Chronicle of Art, and Monthly Record of American Art.

—The etchings by Mr. William Strang, exhibited at Wunderlich's gallery, show close study of Rembrandt, the old Dutch line-engravers, and Alphonse Legros. Many of them are more or less conscious imitations of great or little masters of the art; but they give, at the same time, unmistakable indications of a strong original talent. Two series of illustrations of Scottish poems, 'The Brownie of Blednoch' and 'Death and the Ploughman's Wife,' seem to us almost wholly original in manner as well as in feeling. Etchers will be interested in the exhibition because of the many different ways of working and modes of composition which Mr. Strang has, to some extent, made his own; but he appears overfond of eerie subjects, and he sometimes oversteps the line between the grotesque and the absurd. Besides the illustrations just referred to, the following are especially worthy of notice: 'A Storm of Wind,' with approaching rain-cloud; 'Manoah's Offering,' 'The Herds,' and 'Portrait of Mrs. Strang.'

#### International Copyright

ON MONDAY LAST, Judge Wallace of the United States Circuit Court denied the motion for a temporary injunction made in behalf of Black & Co. of Edinburgh against Ehrich Bros. of this city to restrain them from selling the Peale reprint of 'The Encyclopædia Britannica.' In rendering his decision the Judge said:—

With the exception of the copyrighted articles, the entire literary matter of 'The Encyclopædia Britannica,' ninth edition, is public property, in this country at least, and a rival publisher has the legal right to make any use of it which he sees fit. He may use any part of it or all of it, and call it by what name he prefers.

Neither the author nor proprietor of a literary work has any property in its name. It is a term of description which serves to identify the work, but any other person can with impunity adopt it and apply it to any other book, or to any trade commodity, provided he does not use it

as a false token to induce the public to believe that the thing to which it is applied is the identical thing which it originally designated. If literary property could be protected upon the theory that the name by which it is christened is equivalent to a trade-mark, there would be no necessity for copyright laws.

There is not a scintilla of evidence in the present case to indicate that the defendants have held out the title of the book as a false token or made any statement in their circulars or advertisements with a view or likely to lead any person to believe that their reprint is the book which the complainants publish.

Their book denotes in its title-page that it is published by R. S. Peale & Co. at Chicago. Their circulars announce that the Peale reprint is the 'latest and best' and the 'only American reprint having all marginal references'; that it contains articles rewritten by eminent Americans substituted for those in the 'English edition,' and, in short, that it is a reproduction of the original, except as it has been improved.

That Judge Wallace is more learned in the law than we, it would not occur to us to question. But that the law which he expounds is several centuries behind the sentiment and practice of scrupulous men, is no less obvious a fact.

### Notes

MESSRS. PUTNAM publish to-day Evelyn Abbott's 'Pericles and the Golden Age of Athens,' in the Heroes of the Nations Series; 'Principles of Social Economics,' by George Gunton; and a new edition of 'Hampton Songs.'

Messrs. Lippincott are bringing out 'The Romance of a Spanish Nun,' by Alice Montgomery Baldy; and two volumes of verse: 'Bohemia, and Other Poems,' by Isabella T. Aitken, and 'Dramatic Sketches and Poems,' by L. J. Block. They also announce 'An Exceptional Case,' by Mrs. Itti Kinney Reno, author of 'Miss Breckenridge.'

Mr. Henry A. Clapp, the musical and dramatic critic of the Boston *Daily Advertiser*, is about to begin the delivery, in New York drawing-rooms, of a series of lectures on Shakespeare's plays. The subjects, dates and places of delivery are as follows:—'Romeo and Juliet,' Thursday evening, Feb. 12, at Mr. J. H. Dunham's, 37 East 36th Street; 'Henry IV.,' Friday, Feb. 20, at Mrs. William T. Blodgett's, 24 West 12th Street; 'Hamlet,' Thursday evening, Feb. 26, at the Misses Cooper's, 113 East 21st Street; 'King Lear' (Part I.), Friday, March 6, at Mrs. Louis C. Tiffany's, 7 East 72d Street; 'King Lear' (Part II.), Friday, March 13, at Mrs. Richard Mortimer's, 4 Washington Square (North); 'A Winter's Tale,' Thursday, March 19, at Mrs. Forbes-Leith's, 40 Park Avenue.

Mr. Edward Waldo Emerson, of Concord, Mass., will read a paper entitled 'The Life and Character of Thoreau, with Reminiscences,' at the studio of Mr. Daniel C. French, 125 West 11th Street, on Monday evening, Feb. 16.

Mr. Sidney Woollett will give a series of poetic recitals at the Madison Square Theatre on Feb. 9, 16 and 23 and March 2, 9 and 16.

The ballroom of the Hotel Brunswick was filled on Monday evening with the members of the Goethe Society, who listened to an interesting address on 'The Drama of the Future,' by Prof. Alfred Hennequin, Ph.D., late of the University of Michigan.

Mrs. Annie Nathan Meyer is getting up an Authors' Valentine for the St. Valentine's Night which is to be held for the benefit of the Aguilar Free Circulating Library at the Lenox Lyceum on Saturday next, Feb. 14. It is made up of original autograph sentiments from Dr. Holmes, Mr. Curtis, Elizabeth Phelps Ward, Donald G. Mitchell, Walt Whitman, W. D. Howells, Sarah Orne Jewett, Mary Mapes Dodge, R. W. Gilder, 'Mark Twain,' Margaret Deland, Mary E. Wilkins, Edward Eggleston, Brander Matthews, E. C. Stedman, George Cable, Dempster Sherman, Helen Cone, Helen Campbell, John Burroughs, H. H. Boyesen, Constance Cary Harrison, Edward Bellamy, and others. Mrs. Boudinot Keith (Dora Wheeler) is making the cover, which will be an original design of her own. The Valentine will make a most interesting souvenir. Mrs. Meyer's address is 749 Madison Avenue.

Mitchell's February catalogue of rare books and autographs includes the famous Martha Washington Bible, 'secured at a nominal price,' but for which \$5000 is now asked; also the 'Original Ledgers Relating to the Estate of Gen. Washington'—two folio volumes in rough undressed calf binding, on which the price of \$500 has been fixed.

Macmillan & Co. expect to issue next week 'Chips from the Log of an Old Salt,' in their Adventure Series, and 'The Two Penniless Princesses,' an historical novel, by Miss Yonge.

Wm. Gay Ballantine, Professor of Greek at Oberlin College, was elected President of that institution on Jan. 28. On Feb. 4 Dr. Austin Scott was installed as President of Rutgers and Dr. Chas. F. Thwing as President of Adelbert.

Prof. Theodore Wm. Dwight, Warden of the Columbia Law School ever since its organization a little more than thirty years ago, resigned last Monday, and will discontinue his active connec-

tion with the university after the end of June. His name will be placed on the emeritus list and his portrait painted for the library.

Sidney Lanier's forty-ninth birthday, Tuesday, Feb. 3, was commemorated with appropriate exercises by the Women's Literary Club of Baltimore.

The Very Rev. Edward Hayes Plumptre, D.D., Dean of Bath and Wells, was reported dead in a cablegram dated London, Feb. 1. He was born in London on Aug. 6, 1821, and was educated at University College, Oxford. He was graduated in 1844, and in the same year was elected a Fellow of Brasenose College. In 1847 he became Chaplain of King's College, London. At various times he was Boyle Lecturer, Professor of Pastoral Theology, Professor of New Testament Exegesis, Prebendary of St. Paul's, rector of Pluckley, Kent, and vicar of Bickley. From 1869 to 1874 he was one of the revisers of the Bible, and from 1872 to 1874 Grinfield Lecturer on the Septuagint at Oxford. In 1881 he became Dean of Bath and Wells. Among other works he published 'Sermons at King's College,' 'Lazarus, and Other Poems,' 'Master and Scholar,' 'Christ and Christendom,' translations of Sophocles and Æschylus, 'Things New and Old' (poems), 'The Spirits in Prison,' and the Life and Letters of Bishop Kerr of Bath and Wells. For some time he edited *The Bible Educator*. He contributed to Bishop Ellicott's Commentaries, to The Speaker's, and to Dr. Schaff's Popular Commentary, and to Smith's Dictionaries.

In Harper's for March will be an article on 'Literary Landmarks of Edinburgh,' by Laurence Hutton, illustrated by Joseph Pennell; and one called 'The Chinese Leak,' by Julian Ralph, dealing with Chinese immigration to the northern Pacific coast.

The January *American Periodical Index* (New Haven) has for frontispiece a portrait of the late Miss Alcott; a sketch of her life follows it. In the alphabetical index to the contents of the magazines it would be better if the salient words in each title were put first: no one in quest of a certain article on 'An Unexplored Corner of Japan,' for instance, would think of looking for it under the particle 'An,' nor would any one look under 'The' for a paper on 'The Parnell Imbrolio.' The names are given, alphabetically arranged, of the 627 contributors to the magazines of the month.

Julien Gordon (Mrs. Van Rensselaer Cruger) will be the subject of a short biographical sketch in the March number of *Book News*. A portrait of the lady will be given as a frontispiece.

Mr. Smalley ('G. W. S.') is convalescing in the south of France, where he will be compelled to stay for several weeks to come. In the meantime the *Tribune* will publish frequent letters from the pen of Mr. Henry W. Lucy, the 'Toby M. P.' of *Punch*, who was for years the editor of the London *Daily News*.

The Hospital Book and Newspaper Society, 21 University Place, shows by its sixteenth annual report, that during the year 1890 it distributed 4,940 books, 14,870 magazines, and 39,811 illustrated and weekly papers. The number of daily newspapers collected in its boxes was 131,993. Fifty-nine institutions were visited, and twenty-three corresponded with or heard from. The object of the Society is to furnish reading matter gratuitously to hospitals and other public institutions, and it needs money to continue its excellent work. The Treasurer is Mrs. Fordham Morris, 49 East 30th Street.

### Publications Received

[Receipt of new publications is acknowledged in this column. Further notice of any work will depend upon its interest and importance. When no address is given the publication is issued in New York.]

Baxley, I. R. Songs of the Spirit. 75c.	Buffalo: C. W. Moulton.
Ellis, T. Care of the Sick. \$2.	Scraper & Welford.
Bourget, P. Was it Love? Tr. by C. Curwen.	Worthington Co.
Brugmann, K. Comparative Grammar of the Indo-Germanic Languages. Tr. by R. S. Conway and W. H. D. Rouse.	Westermann & Co.
Clive, Mrs. A. Poems (by V.). \$2.	Longmans, Green & Co.
Cox, S. Book of Ecclesiastes. \$1.50	A. C. Armstrong & Son.
Doyle, E. Moody Moments.	Ketcham & Doyle.
Drummond, H. Pax Vobiscum.	James Pott & Co.
Harris, W. T. Hegel's Logic. \$1.50	Chicago: S. C. Griggs & Co.
Hewitt, W. Elementary Science Lessons. 90c.	Longmans, Green & Co.
Ingersoll, R. G. Liberty in Literature.	Truth Seeker Co.
Ives, Brayton. Catalogue of Books and Manuscripts.	DeVine Press.
Jay, J. Correspondence and Public Papers. Vol. II.	G. P. Putnam's Sons.
Jerome, J. K. Told after Supper.	Phila.: H. Altemus.
Kinston, Whitehall and Goldsboro Expedition, Dec. 1862.	W. W. Howe.
Kipling, R. The Light that Failed.	Chicago: Rand, McNally & Co.
Langley, E. M., and Phillips, W. S. The Harpur Euclid. \$1.50.	Longmans, Green & Co.
Loti, P. A Child's Romance.	W. S. Gottsberger & Co.
Postmaster General's Annual Report to June 30, 1890.	Government Printing Office.
Schelling, F. E. Poetic and Verses Criticism of Reign of Elizabeth.	N. D. C. Hodges.
Schiller, D. Der Geisterseher. Ed. by E. S. Joynes.	Boston: D. C. Heath & Co.
Sermon Bible. St. Matthew XXII. to St. Mark XVI. \$1.50.	A. C. Armstrong & Son.
Séverin, Madame. Best Letters. \$1.	Chicago: A. C. McClurg & Co.
Stoddard, W. O. Gid Granger. \$1.25	Boston: D. Lithrop Co.
Tarducci, F. Christopher Columbus. Tr. by H. F. Brownson. 3 vols.	Detroit: H. F. Brownson.
Tolstol, L. Church and State.	Boston: B. R. Tucker.
Traddles, M. Poems and Sketches.	Cincinnati: Keating & Co.



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